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19 Repeat performance as Brigham Young
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(Par-Go Records)
29 Hollywood Bowl
under Gaetano Merola
AUG. 5 Ohio State University
Recital
SEPT. 22 Telephone Hour

WINTER SEASON 1952-53*

- RECITALS** Los Angeles, Seattle, Winnipeg,
Charleston, W. Va., etc.
SYMPHONY Indianapolis, Sioux City, Racine, etc.
RADIO-TV Guest appearances, Firestone Hour

Vol. LXXII, No. 8
June, 1952

MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, June, July, August, September, October, and semi-monthly on the 1st and 15th in November, December, January and April, by the Musical America Corporation at 84 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial Offices, 113 W. 57th St., New York. Entered on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. Copyright, 1952.

\$5.00 per year
Single Copy, 30 Cts

(The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature, and are also available in Microfilm)

Musical America

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Ninth Radio Poll Reflects Growing Status Of Television

By QUAINANCE EATON

AS television networks are extended across the country, the medium is assuming increasing importance in the eyes of serious music critics, as reflected in the results of MUSICAL AMERICA's Ninth Annual Poll of Serious Music on the Air. Of the 850 music critics and editors of the daily newspapers in the United States and Canada who received ballots many reported that television has not yet appeared in their areas, but most expressed themselves vigorously about video music. They want more opera, they want it in English, and they would like to see it composed expressly for the television medium.

These preferences were expressed in answer to one of two questions that evoked lively response. The other question referred to the increasing use of records and transcriptions on the radio. The voters approved this practice more than two to one, generally on the ground that without it they would hear very little good broadcast music.

Balloting to choose the best Music on Television bore out the critics' preference for specially composed opera. Gian-Carlo Menotti's one-act opera *Amahl and the Night Visitors* not only placed first as the Outstanding Work of Any Type but also received enough votes to make it runner-up for the special award as Outstanding Event of the Year. Already the recipient of several awards, this work was commissioned by NBC specifically for television, was given over the NBC-TV network on Christmas Eve, 1951, and was repeated by popular demand on Easter Sunday, 1952. *Amahl and the Night Visitors* was insistently cited by the music critics as a yardstick for future television programming. By the same token, the NBC-TV Opera Theatre, which produced the Menotti work in a series of eight operas, was far ahead in the voting for the Best Opera Program on TV. The other contenders in this category were the Metropolitan Opera Auditions of the Air (ABC), the RCA Victor Pinza Show (NBC), and the Sylvan Levin Opera Concert (MBS).

THE concert side of television also came in for interested comment. Opinion was about equally divided about the value of transferring concerts and recitals to the video screen, but there was almost complete unanimity in nominating the NBC Symphony telecasts for first place among Television Concerts. Votes were scattered among the other contenders—*Meet the Masters* (a film series depicting musicians at work and at home), the TV Recital Hall, the Ford Festival (with James Melton) and *Voice of Firestone*, all on NBC. That this network would sweep the television polls was a foregone conclusion, for it is virtually alone in presenting serious music with any regularity.

NBC also can boast of another special award. For the sixth time, this

network was cited as most faithfully serving the cause of serious music through the year. For the seventh time, one of NBC's programs captured another coveted special award, as Beethoven's Ninth Symphony, conducted by Arturo Toscanini with the NBC Symphony, on March 29, was named as the Outstanding Event of the Year. Two winners who have never lost ground in the nine years of the poll are also claimed by NBC—Arturo Toscanini, as Symphony Conductor, and The Telephone Hour, Donald Voorhees, conductor, as Orchestra with Featured Artists.

A fourth special award, given annually to the Metropolitan Opera for its outstanding broadcast, was taken by Strauss's *Elektra*, in close voting that gave second place to Mozart's *Così Fan Tutte* and third to Gluck's *Alceste*. Wagner's *Die Meistersinger* and Bizet's *Carmen* also received considerable support.

THE farewell appearances of Kirsten Flagstad, both in opera and concert, were reflected in the voting, not only for the Gluck opera (ABC) but also for her singing with the New York Philharmonic-Symphony under Bruno Walter (CBS). This concert ranked high in the voting to name the Outstanding Event of the Year. Miss Flagstad was further honored by a first place as Woman Singer; she was the first soprano since Eleanor Steber to win this award and the only newcomer in first place among the nine categories reserved for radio broadcasting in this year's streamlined poll.

Retaining their supremacy were eight contenders, of which Mr. Toscanini and The Telephone Hour have already been cited. The New York Philharmonic-Symphony, which has given way to the Boston Symphony and the NBC Symphony several times, took a small lead over the latter this year. Dimitri Mitropoulos, the Philharmonic-Symphony's regular conductor, is once again in second place under Mr. Toscanini, while the NBC Symphony remained in the same relative position to the Philharmonic-Symphony. This dichotomy of voting for one orchestra and another's conductor has been characteristic of the poll since its inception.

Seven-time winners are Jascha Heifetz, as Violinist, and E. Power Biggs, as Organist. Mr. Heifetz is heard regularly on The Telephone Hour (NBC) and occasionally as soloist with orchestras. Mr. Biggs plays a weekly program over CBS.

Artur Schnabel forges to the front as Pianist for the fifth consecutive year, and Jussi Björling wins first place as Man Singer for the third time.

As Opera Conductor, Fritz Reiner leads for the fourth year. His popularity has often accorded with that of the Metropolitan broadcast chosen, in this case, *Elektra*, which he conducted over the ABC network on Feb. 23, as well as other broadcasts.

New names in second and third places occur almost exclusively among individuals, although there is one ex-

(Continued on page 4)



DEBUT PREPARATIONS

Charles Munch rehearses the Boston Symphony in the Paris Opera House for a concert in the Masterpieces of the Twentieth Century festival, held in May in the French capital. The concert launched the orchestra's first European tour, during which Pierre Monteux also conducted

Listeners Overflow Chapel At Bethlehem Bach Festival

By CECIL SMITH

UNTIL the midpoint of the Mass in B minor on the final afternoon, ideal spring weather attended the 45th annual festival of the Bach Choir of Bethlehem, Penna., on May 15, 16, and 17. Even then, the brief and light sprinkle of rain that blemished the meteorological record was not sufficient to drive away the hundreds of listeners who sat on the grass of the Lehigh University campus outside Packer Memorial Chapel. The audience inside the chapel filled every one of the hard, straight-backed pews. Attendance at the festival for the past several years has been large enough to require the repetition of the programs a week later.

A new departure in the scheduling of the festival was the addition of a preliminary Thursday evening concert in addition to the traditional Friday and Saturday events. Until this year Thursday evening has been devoted to an open rehearsal; this time the festival management decided to turn the rehearsal into a formal concert and to charge admission. Portions of the B minor mass were previewed, and two cantatas were given their only performances of the entire festival—No. 68, *God So Loved the World*, and No. 101, *Nimm von uns, Herr, Du treuer Gott*. This extra program was not given the second week.

Inside the chapel, festival visitors saw for the first time a new altar, installed since last year. In order to avoid presenting their backs to the altar, the choristers sat in two sections at either side. Since the choir had filled the entire width of the chancel in other years, the new arrangement meant that the chorus was smaller than before. This proved to be no

detriment, however, for even in its diminished size the singers produced a body of tone too full for clarity in many contrapuntal passages.

Ifor Jones again conducted the choir and the accompanying group of Philadelphia Orchestra players. The soloists were Phyllis Curtin, soprano; Lilian Knowles, contralto (who, being the wife of Mr. Jones, is a fixture in the festival performances); David Lloyd, tenor; and Mack Harrell, baritone. Vernon de Tar was organist. David Madison served as concertmaster and appeared in recital with Ralph Kirkpatrick, harpsichordist, on the morning of May 17 in the Parish House of the Pro-Cathedral Church of the Nativity. The trombone choir, as is its wont, played chorales a trifle off pitch from the belfry before each performance.

The Mass in B minor, given in two sittings, separated by an hour and a half, on the final afternoon, was again the climax of the festival. Because it is the work Mr. Jones and the chorus know best of all (this was its 44th performance at Bethlehem) it may be taken as a summary of the musical qualities of the festival as a whole. The most impressive aspect of the performance was the animation and freshness with which all the participants approached a work so familiar to them. There was nothing perfunctory, nothing taken for granted; at all times everyone gave of his best to make the music come to life. The choral tone was round and free (except occasionally from the sopranos, who were too few in number when their part was divided and were either ineffectual or a bit shrill). The body of sound was equally impressive in the big moments of the Kyrie and Sanctus and the quieter ones of *Et incarnatus est* and *Crucifixus*. The

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Radio Poll

(Continued from page 3)

ception: the Standard Hour, broadcast by NBC on the Pacific Coast, appears for the first time in the poll in third place among Symphony Orchestras. Two singers, Patrice Munsel and Dorothy Kirsten, enter the lists, Miss Munsel tying for second place among Women Singers with Bidu Sayao and Marian Anderson, who were in a two-way tie for third place last year. Miss Kirsten ties for third place with Miss Steber.

A pianist new to the poll is Clifford Curzon, in second place, with Robert Casadesu, second, last year in third. Isaac Stern is another new poll name, taking second place as Violinist, with Zino Francescatti once again in third. Alexander Schreiner is new as the secondplace Organist, with Richard Ellsasser remaining in third.

Among Men Singers, Leonard Warren, whose name has appeared twice previously in second place, occupies the same spot this year, while Ferruccio Tagliavini exchanged second place for third.

Bruno Walter's is a familiar name to the poll, having been listed both as operatic and symphony conductor. This year, he appears in third place in the latter category. The Opera Conductor category is one of two that remain exactly as they were last year, the other being the Orchestra with Featured Artists. Eugene Ormandy, who conducted Fledermaus at the Metropolitan, is again in second place. Fausto Cleva, who conducted Aida and other operas, is in third. The Voice of Firestone (NBC) appears again as runner-up in the Orchestra with Featured Artists classification; Concert of Europe (ABC) is third.

BECAUSE of the streamlining of the poll, several categories were omitted to rectify any possible injustice, voters were asked for a write-in vote to name any program not in the poll categories that they believed worthy of mention. Two favorites of the years—the Longines Symphonette, conducted by Mischel Piasro, and the Railroad Hour, an operetta program—were prominently mentioned. Others that received a vote from one or more were a program of old records, played and commented on by Wally Butterworth; the Mario Lanza Show (NBC); the Salt Lake Tabernacle Choir (CBS); the Choraliers, a male-voice ensemble (CBS); and Stars in Khaki and Blue (NBC), a showcase for talent in the Armed forces. One critic cited the Boston Symphony Rehearsals as a splendid program. Unfortunately, it has not been broadcast this year. Alison M. Lyle, of the Yakima, Wash., *Sunday Herald*, and several others mention James Fasset's Your Invitation to Music, a recorded program over CBS, which fills the New York Philharmonic-Symphony time in the summer.

Many critics wanted to favor local programs, and described their candidates with pride. Among these were George Stone's Promenade Concert, broadcast by WMAQ, Chicago, which Theo Jean Ahrends, of the Peoria *Star* claims is "the only late-evening program in the Midwest (that I know of) that carries classical music"; Treasured Music, a transcribed series of four-and-one-half hours from WOSU, Columbus, Ohio, which Lola Hill, of the Piqua *Daily Call*, says, in capital letters, "has no commercials"; and Gunnar Johansen's Bach series, over the University of Wisconsin station, WHA, and the State Radio Council's FM network, recommended by William L. Doudna of the *Wisconsin State Journal*, Madison. Canadian programs are mentioned by correspondents from that dominion, among them the CBC Little Symphony, by E. B. Young, of the *Ottawa Journal*, and Les Petites Symphonies (Mutual-CBC), by Eric

McLean, of the *Montreal Star*, and Pierre Gascon, of the *Montreal Photo-Journal*, who also puts in a word for a program called Stage 52. Phil Barney of the *Tampa Tribune*, says one of his favorite programs is Serenata mejicana, a daily half-hour program of good Mexican music, from station CMW, Havana.

To encourage radio's still feeble interest in contemporary music, critics ranged far and wide once Amahl and the Night Visitors had been voted into first place. They took considerable notice of the Contemporary Festival Broadcast over CBS, and they voted for two works heard on it—Alexei Haieff's Piano Concerto and Roger Goeb's Symphony. Howard Swanson's Short Symphony, a winner of the New York Critics' Circle Award, broadcast by the NBC Symphony under Milton Katims, was mentioned, as was William Schuman's Sixth Symphony. Other votes went to Britten's Peter Grimes, which was evidently heard in Canada if not in the United States, and Berg's Wozzeck. The concert performance of Berg's opera by the New York Philharmonic-Symphony ranked high in the Outstanding Event of the Year voting. The Columbia Festival and the Critics' Circle broadcast also received attention in this department.

Whether television should show recitals and orchestra concerts or devote itself exclusively to stage productions, including opera, musical comedy, operettas, and ballet, was a controversial issue. There were several dissenters to TV recitals, led by John Rosenfield, of the *Dallas Morning News*, who says: "I doubt the possibility of concerts on TV; it is an incompatible mixture of sight and sound." Another "No" to concerts was registered by Walter Monfried, of the *Milwaukee Journal*. Many, however, while voting for operatic productions, included concerts among their preferences. "Recitals à la Poulenc and Bernac, and opera à la Amahl," are the choices of Paul Hume, of the *Washington Post*. Anne Norman, of the *Hartford (Conn.) Times*, wants to see "good orchestras with guest artists," as does

Ina B. Wickham, of the *Davenport (Iowa) Democrat and Leader*. A voter whose name cannot be used amplifies this by insisting on TV portrayals of conductors or artists whose technique can be clearly shown. Earl J. Dias, of the *New Bedford (Mass.) Standard Times*, specifies recital programs such as the series Meet the Masters.

Contemporary music, which includes music composed specially for TV, took the lead in voters' preferences. Conrad B. Harrison, of the *Salt Lake City Deseret News*, asked for new music, "if only to stimulate contemporary writers. He believes in the concert form for TV, saying that it 'can sell serious music.'" Mildred Norton, of the *Los Angeles Daily News*, wants contemporary-music forums, in addition to composition workshops, good light opera, and youth programs. Burton Bernstein of *The Dartmouth*, Hanover, N. H., would like to see "concert programs with a minimum of war-horses, and a maximum of works by contemporary composers of all shapes and sizes." Ralph Lewando, of the *Pittsburgh Press*, believes that new works should be given, as stimulation to the composer. Works by Leroy Anderson, Piston, Menotti, and Schuman were specified by an anonymous correspondent from Lincoln, Neb., who also wants to hear—and see—modern music from Europe and telecasts from the Metropolitan, San Francisco, New York City, and Toronto operas.

Helene Lewis Coffey, of the *Ponca City (Okla.) News*, thinks there is "no need for new works specially composed. Let's hear the best of the new symphonies and choral works already written," she adds.

The telecasting of opera is important, believes J. F. Goossen, of the *St. Cloud (Minn.) Daily Times*, because it offers TV a "chance to grow up—if it wants to." Harry Warner, Jr., of the *Hagerstown (Md.) Herald-Mail*, advocates single acts of opera instead of abridgements, adding that many single acts will be found to be just the right length and complete in dramatic and musical entity. Scenes from opera "with ac-

tion" are suggested by Ethelyn Sexton, of the *Lansing (Mich.) State Journal*. "TV to date can't stand large ensembles," she comments. Miss Sexton is one of the few to exorcise TV commercials. "They detract from all programs—they are so vivid," she says. "But they are most irritating for the lone singer."

The pro-opera and con-concert view for TV is expressed by Winstead D. Smith, of the *Richmond (Calif.) Independent*. "Ossification of opera makes the present form abhorrent to me," he writes, "but TV opera, specially composed and staged, might put life in the corpse. Concerts, on the other hand, should stay on radio, with no visual distraction."

"Something original and with movement," is advocated by Maxine Cushing Gray, of the *Seattle Post-Intelligencer*, in other words, "serious choreography." E. B. Young, of the *Ottawa Journal*, is in favor of TV dance productions, as is Miss Sexton, if the ensembles are small, like Mia Slavenska's or Spanish dance troupes. Thomas H. Hamilton, of the *Moumouth (Ill.) Daily Review Atlas*, expresses himself more tersely. "Ballet!" is what he wants.

Several writers expressed the desire to see educational programs on TV, among them Charles D. Perlee, of the *Pasadena Star News*, and Miss Norton of *Los Angeles*. Another California voter, Clifford Gessler, of the *Oakland Tribune*, would like to witness performances of folk songs by authentic singers, and ballet.

Against the violent repudiation of TV in any form—"Keep it away!" (one West Coast writer) and "Am not even giving a set house-room!" (a New York State voter who prefers to be anonymous)—can be placed the philosophic and optimistic summing-up of Albert Elias, of the *New York Compass*: "Ideally it should be a type of program no other medium does better."

THE question of recorded vs. live music provided some thoughtful comment, as well as a few fireworks. The question was phrased:

"The use of transcriptions is more and more prevalent on networks, as well as forming the chief musical content of local stations. Should this be discouraged on the ground that it constitutes a menace to the employment of live talent?"

The Nos, reflecting tolerance of recorded music, outnumbered the Yeses by more than two to one—chiefly it would seem, because local stations are the only recourse of many listeners, and most local stations cannot afford to hire much live talent. The voting on this question reflected a *faute de mieux* attitude expressed succinctly by E. B. Young, of the *Ottawa Journal*: "Without records we just would not have enough good music here."

Another trend was toward unqualified approval of recorded programs. Among the objectors is Marshall F. Bryant, of the *Portland (Me.) Press-Herald, Evening Express*, and *Sunday Telegram*. He writes: "It removes the local opportunity, or responsibility, to provide experience to young singers and instrumental musicians in the art of broadcasting, not to mention the lowering of the level of good music . . . In the earlier days of radio, it was possible to acquire a somewhat liberal education in good music. Except for a few programs, the radio stations do mighty little to raise the level above the infantile . . . In agreement with him, and emphasizing the need for development and employment through radio of new talent, are G. Appleby, of the *British Columbian*, New Westminster, B. C.; Helen A. F. Penniman, of the *Baltimore News-Post*; and Conrad B. Harrison, of the *Salt Lake City Deseret News* who adds: "Just to play records narrows the field to the most famous or 'popular' artists. Live programs lead to performance in a

WINNERS IN MUSICAL AMERICA'S 1952 RADIO POLL

Outstanding Event of the Year

Beethoven's Ninth Symphony, conducted by Arturo Toscanini (NBC)

Outstanding Metropolitan Opera Broadcast (ABC)

1. Strauss's Elektra
2. Mozart's Così fan Tutte
3. Gluck's Alceste

Outstanding New Work

Menotti's Amahl and the Night Visitors (NBC-TV)

Network serving most faithfully the cause of serious music

National Broadcasting Company

Music on Television

(Opera)

NBC-TV Opera Theatre

(Concert)

NBC Symphony

Symphony Orchestra

1. New York Philharmonic-Symphony (CBS)
2. NBC Symphony
3. Standard Hour (Pacific Coast, NBC)

Orchestra with Featured Artists

1. Telephone Hour (NBC)
2. Voice of Firestone (NBC)
3. Concert of Europe (ABC)

Symphony Conductor

1. Arturo Toscanini
2. Dimitri Mitropoulos
3. Bruno Walter

Opera Conductor

1. Fritz Reiner
2. Eugene Ormandy
3. Fausto Cleva

Woman Singer

1. Kirsten Flagstad (Patrice Munsel)
2. Bidu Sayao
3. Marian Anderson (Eleanor Steber)
4. Dorothy Kirsten

Man Singer

1. Jussi Bjorling
2. Leonard Warren
3. Ferruccio Tagliavini

Pianist

1. Artur Schnabel
2. Clifford Curzon
3. Robert Casadesu

Violinist

1. Jascha Heifetz
2. Isaac Stern
3. Zino Francescatti

Organist

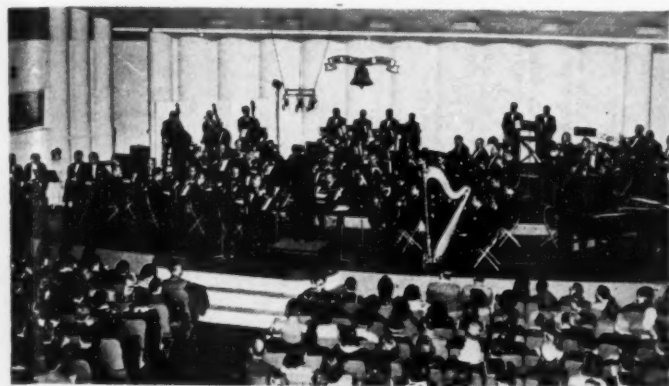
1. E. Power Biggs
2. Alexander Schreiner
3. Richard Ellsasser



New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor
SYMPHONY ORCHESTRA



NBC Symphony, Arturo Toscanini, conductor, winners in three categories
TV CONCERTS—SPECIAL AWARDS



Telephone Hour, Donald Voorhees, conductor
ORCHESTRA WITH FEATURED ARTISTS



Gian-Carlo Menotti's opera *Amahl and the Night Visitors*
OUTSTANDING NEW WORK

...wider field, a much broader use of individual expression and consequently a more thorough presentation of interpretive thinking."

"A decided threat," says Earl J. Dias, of the New Bedford (Mass.) *Standard-Times*, speaking of recorded broadcasts. William McMahon, of the Atlantic City *Press Union*, goes further: "The biggest threat to production of new concert artists," he calls them. Kenneth Gill, of the Buffalo *Courier-Express*, believes that the present situation in Buffalo, where there are very few live concerts on the air, could be relieved by eliminating recordings. Alice Pardoe West, of the Ogden (Utah) *Standard-Examiner*, would not go so far. She believes recordings are "all right, but can't compare with live talent and relying on them is bad for the artist."

Three voters express sentiments to the effect that recordings should be minimized because the quality of live performances is better. Records are "depressingly lack lustre," says J. F. Goossen, of the St. Cloud (Minn.) *Daily Times*. "Lack the appeal of live performance," believes E. Clyde Whitlock, of the Fort Worth *Star-Telegram*. Eric McLean, of the Montreal *Star*, called the question "loaded," believing that records should not be discouraged because of the question of employment but because live performances are invariably more interesting. "The preceding program was transcribed" has spoiled many a program for Edgar S. Van Olinda, of the Albany *Times Union*.

Fred Broomfield, of the North Hollywood *San Fernando Valley Times*, sums up the anti-record side: "Why put music in cans with the vegetables?" he demands.

Differentiation between network and local programs, in problems of cost and in availability of talent, was made by many correspondents, who tolerate recorded programs because they cannot get live ones, although many recommended the use of live talent whenever possible. These include Lola Hill, of the Piqua (Ohio) *Daily Call*;



Jascha Heifetz
VIOLINIST



Artur Schnabel
PIANIST



E. Power Biggs
ORGANIST



Jussi Björling
MAN SINGER



Kirsten Flagstad
WOMAN SINGER



Fritz Reiner
OPERA CONDUCTOR

Helene Lewis Coffey, of the Ponca City (Okla.) *News*; Charles D. Perlee, of the Pasadena *Star-News*; Thomas H. Hamilton, of the Monmouth (Ill.) *Daily Review Atlas*; Clifford Gessler, of the Oakland *Tribune*; Ralph Lewando, of the Pittsburgh *Press*; Al Haugner, of the Port Huron (Mich.) *Times Herald*; Mary B. Mico, of the Canton (Ohio) *Repository*; Warner Twyford, of the Norfolk *Virginian-Pilot*; Frances Griffin, of the Winston-Salem (N. C.) *Twin City Sentinel*; Anne Norman, of the Hartford *Times*; Ina B. Wickham, of the Davenport (Ia.) *Morning Democrat*; Lowell Lehman, of the Chattanooga *News-Free Press*; Sidney Ives, of the Orlando (Fla.) *Sentinel-Star*; and Maurine Halliburton, of the Tulsa *Daily World*.

An even more positive note is sounded by several critics, who, like John Rosenfield, of the Dallas *Morning News*, point out that "it takes live talent to make records, too." The economics of the matter will settle the problem, Mr. Rosenfield believes, and the main business is to secure good music broadcasts. William L. Doudna, of the Madison *Wisconsin State Journal*, thinks that there is a good case for recordings helping live talent in the long run. Agreeing with Mr. Rosenfield that live talent should

come first, Paul Hume, of the Washington *Post*, would never give up recorded programs until there is more live music on the air, and perhaps not then.

The elimination of faults by recording is an advantage cited by Toni Child, of the Columbia (S.C.) *Record*. "What assails the ear is a canned product, whether a broadcast originates live or recorded," comments Maxine Cushing Gray, of the Seattle *Post-Intelligencer*. "It [recorded music] should only supplement actual performances . . . but the advantage of records is their guaranteed technical excellence."

The section of the voters which expresses almost unqualified approval is plentiful and vocal. Its ideas can be summed up by Jay S. Harrison, of the New York *Herald Tribune*, who writes: "Canned music is cheaper. Therefore more stations can afford it. As a result, more people can hear it. And that's what I'm interested in."

Gratitude that a larger public is being reached in the cause of good music, and belief that more listening brings deeper appreciation and consequent improvement in the musical situation are the themes expressed by this segment of voters, which includes Elmore Bacon, of the Cleveland *News*; Bruce Campbell, of the Huron (S.D.)

Daily Plainsman; William J. Swank, of the Jackson (Mich.) *Citizen Patriot*; Norman Shavin, of the Louisville *Times*; James Frankl, of the Cleveland *Press*; Ernie Salvatore, of the Huntington (W. Va.) *Herald-Advertiser*; Martin W. Bush, of the Omaha *World-Herald*; Mildred Norton, of the Los Angeles *Daily News*; James K. Guthrie, of the San Bernardino (Calif.) *Sun-Telegram*; Rosalind Scott, of the Portsmouth (Ohio) *Times*; Helen Crooks, of the Meriden (Conn.) *Star*; Emmy Brady Rogers, of the Denver *Rocky Mountain News*; Col. L. R. Boals, of the Youngstown (Ohio) *Vindicator*; Alison M. Lyle, of the Yakima (Wash.) *Sunday Herald*; and Helen Mary Hayes, of the Lincoln *Nebraska State Journal*.

A voter who does not wish his name used gives an excellent summary of the problem. "Any forcing move in this situation can only hurt—not help—music. Needless to say, the more incentives we have toward live music as a career, the better our music will be, but the recorded program is here to stay, if now over-emphasized. The bulk of our new employment in music must come through work with the increasing number of community orchestras and operas, with only the best going on to record or to play in the 'big time.'"

San Francisco Music Wanes As Opera Announces Plans

SAN FRANCISCO'S thirtieth annual opera season will open on Sept. 16 with a performance of Puccini's *Tosca*, according to preliminary announcements issued by the San Francisco Opera Association. A total of 41 performances are scheduled for California cities, and the repertoire indicates an uncommonly novel and adventurous season.

Major interest is divided between a new production of Strauss's *Der Rosenkavalier*, which will be given in the new English translation by John Gutman, and in a new production of Boito's *Mefistofele*, which has not been heard in San Francisco since 1923. It is understood that Nicola Rossi-Lemeni will sing the title role in *Mefistofele*.

A third opera will be given a new production, Mozart's *Don Giovanni*. Other works to be presented during the season will be Verdi's *Aida*, *Il Trovatore*, and *La Traviata*; Puccini's *La Bohème* and the trilogy consisting of *Il Tabarro*, *Suor Angelica*, and *Gianni Schicchi*; Donizetti's *La Fille du Régiment*; Montemezzi's *L'Amore dei Tre Re*; Mascagni's *Cavalleria Rusticana*; and Leoncavallo's *Pagliacci*.

Singers who will make their San Francisco debuts with the company are Mary Curtis, soprano; Fedora Barbieri and Margaret Roggero, mezzo-sopranos; Virginio Assandri, tenor; and Jan Gbur and Frank Guarnera, baritones. Singing for the first time with the company will be Jean Fenn, soprano, and Brian Sullivan, tenor.

Artists who have been re-engaged include Dorothy Kirsten, Brenda Lewis, Herva Nelli, Lily Pons, Bidu Sayao, Thelma Votipka, Dorothy Wareskjold, Eileen Baldwin, and Yvonne Chauveau, sopranos; Blanche Thebom and Claramae Turner, contraltos; Eugene Conley, Caesar Curzi, Mario del Monaco, Alessio de Paolis, Walter Fredericks, Ernest Lawrence, Jan Peerce, James Schwabacher, Ferruccio Tagliavini, and Frans Vroons, tenors; George Cehanovsky, Colin Harvey, Ralph Herbert, Giuseppe Valdenigo, Frank Valentino, and Robert Weede, baritones; and Lorenzo Alvary, Salvatore Baccaloni, Deszo Ernster, Désiré Ligeti, Nicola Moscani, Mr. Rossi-Lemeni, and Italo Tajo, basses.

Gaetano Merola continues as general director of the association. The position of assistant to the general director has been created this season, with Kurt Herbert Adler appointed to the post. On the musical staff are Paul Breisach, Pietro Cimara, Fausto Cleva, Glauco Curiel, Antonio Dell'Orefice, Richard Karp, Karl Kritiz, Mr. Merola, Corrado Muccini, and Giacomo Spadoni. Armando Agnini is technical and stage director; Herbert Graf, stage director; Mr. Adler, chorus director; Lew Christensen, choreographer; Etienne Barone, stage manager; and Madi Bacon, director of the boys' chorus.

The company will give eleven performances in Los Angeles. San Diego has joined Sacramento and Fresno as cities where a single performance will be staged. Three matinees for young people will again be sponsored by the local opera guild.

Eight guest conductors for the San Francisco Symphony's 1952-53 season have already been announced—George Szell, Victor de Sabata, Enrique Jorda, Erich Leinsdorf, Alfred Wallenstein, Bruno Walter, Leopold Sto-

kowski, and Massimo Freccia. Other names will be added to the list later.

The Hungarian String Quartet will give the regular summer series of chamber-music programs sponsored jointly by the San Francisco Museum of Art and Mills College. Six programs, beginning June 24, are scheduled at the museum. Each will open with a Mozart quartet.

In its April concert the San Francisco String Quartet was joined by Maria Kurenko in works for soprano and quartet by Virgil Thomson, Chausson, Gretchaninoff, and Pizzetti. In the final program of its eighteenth season the quartet, aided by Jane Hofeld as guest pianist, gave the American premiere of Tibor Harsanyi's *Concertino for Piano and Orchestra*.

The California String Quartet concluded its series in the Museum of Art with a program that included Berg's *Lyric Suite* and Bruckner's *String Quintet*. Ferenc Molnar was the assisting violinist.

The Composers' Forum presented chamber music by Paul Pisk, Ernst Krenek, Harold Schiffman, Ingvar Litholm, Charles Duncan, Darius Milhaud, Anton Webern, and Walter Piston, in its April program at the museum. Sonatas for violin and piano by Charles Ives, Beethoven, Lopatnikoff, and Schubert were capably presented by Frances Wiener and Lev Shorr as they ended their season.

One of the finest of recent recitals was that given by Jan Peerce, who sang with beauty of tone and phrasing in a program ranging from oratorio and opera to art song and ballad. A recital by Vronsky and Babin ended the Spencer Barefoot Celebrity Series, and one by Artur Rubinstein ended the Paul Posz concert series.

Alexandra Danilova was guest artist in the spring program presented by the San Francisco Ballet in the opera house. In the program were *Swan Lake*, with Sally Bailey as Odette and Roland Vazquez as the Prince; *Le Gourmand*, a novelty more distinguished for Leonard Weisgard's costumes than for Lew Christensen's choreography; *Serenade*, with Miss Danilova; and *Parranda*, a colorful South American fantasy devised and designed by Sotomayer. The company, without Miss Danilova, gave a special children's matinee, offering a new version of *Carnival of Animals*.

The new San Francisco Schola Cantorum, directed by Giovanni Camajani and sponsored by the University of San Francisco, made an impressive debut in the opera house with a program of generally unfamiliar sacred music, both ancient and modern, including Gustav Holst's *How Mighty Are The Sabbaths* and Thomas Canning's *Rogation Hymn*.

The University of California Extension Division Chorus, directed by Madi Bacon, beautifully assisted by the Little Symphony of San Francisco, presented the local premieres of Schubert's *E flat major Mass* and Holst's *The Hymn of Jesus*, with impressive musical results.

Debut recitals have been given by Tamara Masloff, Freda Trepel, Dorothy Cumming, Douglas Thompson, and Richard Corbett, pianists. Mr. Thompson introduced here Samuel Barber's interesting *C minor Sonata*. Stephen Bishop, outstanding eleven-year-old pianist of this city, and Roy Bogas, gifted teen-age resident pianist, were also heard. Tadeusz Kaczmarek,

excellent cellist of the San Francisco Symphony; Ernestine Riedel, violinist; Joseph Eger, French horn player, and Dorothy Anthony, flutist; and Iris Mabry, dancer, and Ralph Gilbert, composer-pianist, also appeared in debut programs. Donald Gramm, excellent young bass-baritone, was the assisting artist in a program by the San Francisco Boys Choir, directed by Madi Bacon.

—MARJORY M. FISHER

Halasz Awarded Verdict by Jury In Dismissal Suit

Laszlo Halasz, who was dismissed last Dec. 21 as musical director of the New York City Opera Company, won a verdict for \$15,324 from a New York Supreme Court jury on May 28 in his \$37,000 suit against the New York City Center of Music and Drama, which operates the company. The trial began on May 15.

The jury unanimously agreed that Mr. Halasz's conduct before dismissal did not constitute a threat to the "prosperity and advancement" of the City Center and that the organization did not have sufficient reason to break his contract, which ran until Dec. 31, 1952, and discharge him. The \$15,324 awarded him included \$12,000 due under the contract, \$2,200 due for services while on tour with the company, and \$1,124 for expenses incurred during a talent-scouting trip in Europe. The sum Mr. Halasz originally sued for was cut down when certain claims were eliminated by Judge Carroll G. Walter, after studying the contract, and others were turned down by the jury.

When Mr. Halasz was dismissed the City Center offered the conductor as an alternative \$12,000 in exchange for his resignation, which the conductor refused.

During the trial Milton Pollack, attorney for Mr. Halasz, brought fifteen singers and officials of the company to the witness stand to testify to the former director's abilities as an artist and executive. Other members of the company, including Joseph Rosenstock, now general director of the company, and John White, now stage director, were called by Francis J. Bloustein, attorney for the City Center. On the basis of their testimony and the findings of a special committee appointed to study alleged complaints against Mr. Halasz, Mr. Bloustein attempted to show the conductor as "petulant, temperamental and insubordinate to a degree no employer could tolerate."

Since Mr. Halasz's dismissal, there has been severe criticism of the administrative policy of the center's board of directors, and four of the directors resigned: Frederic Umhay, who protested the action regarding Mr. Halasz; Jacob S. Potofsky, who felt that the New York City Ballet, operated by the center, should not have visited Spain during its current European tour; and Howard S. Cullman and Gerald Warburg, who thought the center should have a managing director.

Newbold Morris, chairman of the board, defended its actions in his report to the ninth annual incorporators meeting, on May 20. He noted that the policy had not changed since the center began operations in 1943, that the cost of a managing director is prohibitive, and that the center has always functioned through the board of directors. The report also showed a reduction of operating costs, and this year's deficit amounted to \$32,448, as compared to last year's of \$68,937. Gross income for the season was estimated at \$1,700,000.

The four directors elected to replace those who designed are Mrs. Vincent Astor, Lincoln Kirstein, Dr. Louis Carp, and Thomas J. Todarelli.



Leon Fleisher

American Pianist Wins Belgian Contest

BRUSSELS.—Leon Fleisher, 24-year-old American pianist, won the first prize of 150,000 francs (\$3,000) in the 1952 Queen Elizabeth of Belgium International Musical Competition. Two other Americans received prizes in the piano contest: Lamar Crowson, in sixth place, won 40,000 francs (\$800), and Theodore Lettvin, in seventh place, won 35,000 francs (\$700).

The remaining nine winners were Karl Engel, of Switzerland; Maria Tipo, of Italy; Frans Brouw, of Belgium; Laurence Davis, of Australia; Yury Boukoff, of Bulgaria; Jacques Coulaud, of France; Philippe Entremont, of France; Hans Graf, of Austria; and Janine Kinet, of Belgium. Seventy-five pianists, representing 21 nations as far apart as Cuba and Australia, competed.

The judges were Olin Downes, Rudolf Firkusny, and Artur Rubinstein, of the United States; Walter Kerschpaumer, of Austria; Eduardo de Pueyo, of Spain; Robert Casadesu, Marguerite Long, and Magda Tagliaferro, of France; Kathleen Long, of Great Britain; Carlo Zecchi, of Italy; Willem Andriessen, of the Netherlands; and Emile Bosquet and René Defossez, of Belgium.

In the finals, the contestants were required to play with orchestra a new concerto by the Belgian composer Raymond Chevreuille, which they had been given one week to study, and a concerto of their own choosing.

This was the second Queen Elizabeth of Belgium International Musical Competition. Last year's was held among violinists.

Kreiser Retains Post With Veterans Service Group

Fritz Kreiser has been re-elected chairman of the board of the Hospitalized Veterans' Music Service, in New York. Mrs. Lytle Hull remains president and Yolanda Mero-Irion executive director. Vice-presidents are Mrs. Stanley L. Richter, Albert Spalding, and Mrs. Frederick T. Steinway. The treasurer is Edwin B. Orcutt.

Three Composers Given Arts and Letters Grants

Three of the fifteen recipients of the annual \$1,000 Arts and Letters Grants awarded this spring by the National Institute of Arts and Letters are composers—Robert Kurka, John Lessard, and Howard Swanson. Mr. Kurka and Mr. Swanson were also awarded Guggenheim Fellowships this year.

Sevitzky To Continue With Indianapolis Symphony

Fabien Sevitzky, who recently completed his fifteenth season as conductor of the Indianapolis Symphony, has signed a contract to continue in that post for another five years, through the 1956-57 season.

Henze's New Manon Opera Has Premiere in Germany

By H. H. STUCKENSCHMIDT

THE touching story by Abbé Prévost about wicked Manon Lescaut, her true lover Des Grieux, her brother, and her various conquests has often been set to music. Massenet and Puccini have enjoyed world success with their treatments of the material. The charm of the story resides not merely in the tragedy of this fallen woman, for Manon is by no means a sister of Zola's Nana or of Wedekind's Lulu. She possesses their destructive power, but she has a spiritual relationship to the friend of her youth and her first lover that they never have. In this respect, she resembles Violetta more closely.

Hans Werner Henze's *Boulevard Solitude*, based on this story, returns to the original version, in which Armand des Grieux, and not Manon, plays the principal role. Grete Weil, the brilliantly gifted author of the gripping libretto, imbues Des Grieux with the traits of a poetically abandoned and disintegrating character, enslaved by the beautiful girl who willingly prostitutes herself at the instigation of her infamous brother. He seeks consolation without success in his studies. The scene is set in the university library, which has been designed by the gifted nineteen-year-old Jean-Pierre Ponnelle. His scenery resembles a Bauhaus commando bridge.

Fragile young dancers in the roles of students, clad in loose blouses and close-fitting black tights, juggle and leap through imaginary books in front of its ladders, bookcases, and great table lamps, while the chorus sings a sad Latin love song to a text of Catullus. But books fail him. Armand becomes a drug addict and in his dreams develops a philosophy of death. He conceals the murder that Manon's brother has committed. Lescaut has killed old Lilique, who is portrayed in Offenbachian style. At the end, we see Manon being transported from one prison to another. Ghostly reality is blended with microcosmic dreams. Across the stage dance three Pierrots; Manon's figure is seen in three different forms, symbolized by dancers. A soldier swings his rubber club like a flag waved by a signal corps man. Lilique's body is carried off in a wheelbarrow. His son hastens the process with the snapping of a whip. Snowflakes fall upon the lonely Des Grieux, and the curtain falls.

THE opera begins as it closes, with a symbolic mood in which loneliness prevails in the midst of the hurly-burly of daily life. The scene opens in a railroad station, with a striking background of highlights and curves. Boys and girls dance across the stage without musical accompaniment. Then the drums and the percussion begin a little symphony of their own, from which musical figures are developed. The orchestra, containing little woodwind and much brass, with piano, mandolin, and vibraphone, begins a chattering, shirping, gurgling sound, which resembles a tender pandemonium of unusual sonorities. Then Armand, a tenor, begins to sing. He relates a lyric narrative, holding tones as the tenors do in Italian opera. In fact, the role is vocally grateful throughout. One of the most amazing traits of the 26-year-old composer Henze is that he finds a characteristic

vocal style for each of the figures in his opera.

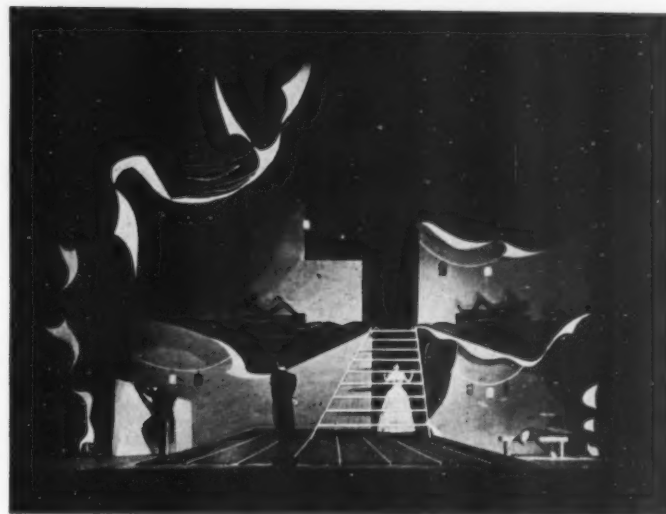
For Manon he writes in the light manner of a Musetta or a Marguerite, reaching its climax in a letter aria. For her brother Lescaut he writes the sturdy brio of the typical Italian baritone. For the old Lilique and for the scene where the trio is sung and where the business is carried on, he writes in a style of dry pertness characteristic of operetta, a style admirably suited to the doggerel verse of the libretto at this point.

Of the seven scenes, which Henze has divided into 24 musical numbers, the most imposing is that in the thieves' den, an original and bold conception. It is both musically and dramatically a stroke of genius. Like the rest of the opera, the music is built on the twelve-tone row, but in a natural and entirely consistent fashion.

This scene in the thieves' den contains many musical elements—jazz forms, a song in C minor by the young Lilique, a delicate pantomime by the dancers intoxicated by drugs, a choral ensemble with a quotation from Massenet. Armand is transformed into Orpheus as Manon's voice from a distance reads a letter that a beautiful dancer brings to him, and as he sinks into a dream only the whispered words, "Beloved Armand," remain in his consciousness.

Perhaps Henze overdoes his virtuosic play with fantastically gruesome and wittily absurd ideas, but he has achieved something quite new in this opera, which represents his most important work thus far. He has created an atmosphere of grimacing comitragedy that we have not previously encountered. His music has unusual subtlety and sensitivity, even to the point of excessive fragility, and he succeeds in transmuting the erotic atmosphere of the action into musical terms. The style of the work is entirely synthetic. Elements of Schönbergian and Bergian melody are united by Stravinskian rhythm and in the last entracte with Boris Blacher's variable meters, three-plus-four-plus-five-eighths. Nearly all the possibilities of harmony are employed, from the C major triad to twelve-tone chords, and the vocal writing ranges from the spoken word to arias in the style of Puccini.

The world premiere of this opera in the Landestheater in Hannover was an artistic event of the first rank. Johannes Schüler conducted the orchestra and chorus with amazing security. Walter Jockisch's stage direction was fascinating and bold. Mr. Ponnelle had designed tasteful scenery in the contemporary French manner, and Otto Krüger's choreography was well integrated with the dramatic action. There were no flaws in the cast. Sigrid Claus sang virtuosically and acted the role of Manon skillfully. Walter Buckow sang the role of Des Grieux with a typically Italian sweet vocal timbre; Theo Zilliken was the demonically cold Lescaut; and Walter Schneemann, aided by his knowledge of operetta, captured exactly the right tone as Lilique. Of the dancers, Constanze Niewska was particularly magical. The premiere was interrupted during the second half with whistles from the gallery, but these were drowned in the tumultuous applause at the close, as the chirping of crickets is obliterated by a hurricane. It was a beautiful, it was an important evening.



The bar scene from Hans Werner Henze's opera *Boulevard Solitude*, based on the story of Manon Lescaut, which was given its premiere in Hannover

Paris Plays Honegger

To Mark Him as Sixty

By EDMUND PENDLETON

TO celebrate Arthur Honegger's sixtieth birthday, gestures of homage were made this season in Paris by many organizations and individuals. The most important was the election of the Swiss composer, spontaneously and unanimously, to membership in the Institut de France as an associate foreign musician. Mr. Honegger had not offered his candidacy; a joint proposal by Florent Schmitt, Henri Büsser, and Jean Gabriel Domergue elicited the vote. Born at Le Havre on March 10, 1892, of Swiss parentage, Mr. Honegger has for a long time now been adopted by the French as one of their own. At the time when musical France was seeking to liberate itself from Debussyism without falling into cerebralism, Honegger's King David opened the way for a direct and frank aesthetic that was not devoid of feeling nor submerged in it.

Following the Paris Opera revival of Jeanne au Bûcher, the Paris orchestras in turn offered works by Honegger on their programs. The Colonne Orchestra played the Fifth Symphony and later presented a Honegger Festival that included the Pastorale d'Été, the Concertino for piano, with Wayenberg as soloist; and King David, with Janine Micheau, Hélène Bouvier, and Camille Mauranne as vocal soloists and Jean Marais as narrator, under the direction of Louis Fourestier. The Honegger boom reached its peak in this concert, judging from the enthusiasm of the audience and the perfection of the execution by Mr. Fourestier's excellent forces.

The Padeloup Orchestra offered the Suite Archaique; the Cadets du Conservatoire presented the Danse des Morts, with the original cast, Jean Louis Barrault and Charles Panzera; the Lamoureux Orchestra, led by Jean Martinon, played Pacific 2-3-1; and the chamber-music society Triptyque offered the Sonata for Viola and Piano. Nicolas de Flue, a dramatic legend in three acts for children's choir and mixed chorus, will be heard later in the spring.

A revival of Mozart's *Così Fan*

Tutte at the Opéra-Comique employed a French translation that was quite successful. Much as one may regret the material and linguistic considerations that oblige French opera companies to translate all the operas, there are valid arguments in favor of singing in a language understood by the majority of the audience. Excellent casting produced a quartet of great vocal charm. Margaret Mas and Jean Giraudeau were one pair and Jacqueline Brumaire and Louis Noguera the other; Pierre Froumenty was Don Alfonso. Nadine Renaux, as Despina, was bright and alert. Erté's cheerful scenery and smooth stage management and the admirable musical equilibrium obtained by Georges Sebastian, who conducted, contributed to a highly satisfactory performance.

With the aim of presenting chamber operas, old and new, that have not been given in Paris, the opera club L'Atelier Lyrique has been founded by a young American singer, Victor de la Fosse. Under the sponsorship of Gian-Carlo Menotti, Darius Milhaud, Henri Sauguet, and Jean Cocteau, the club will give its performances in the tiny Théâtre de l'Humour on the Rue Fontaine on Monday nights and Saturday afternoons. Kurt Weill's *Down in the Valley* and Menotti's *Amelia Goes to the Ball* are being given as a double bill in May, with Nina De Courson, Patricia Brinton, Jean Leonard, and Mr. De la Fosse in the principal roles and the writer of this report conducting. In June, Milhaud's *Trois Opéras Minutes*, Sauguet's *La Voyante* (with Marie Powers), and C. P. Simon's *Le Marchand de Regrets* are to be given, with Georges Delerue conducting. Before going on tour in the summer, the Atelier Lyrique will revive Donizetti's *Don Pasquale*.

APPROXIMATELY 10,000 people attended a concert given by the Amsterdam Concertgebouw Orchestra in the Palais des Sports. In spite of a sudden change in the weather, which turned the huge auditorium into a drafty shed and forced the musicians to play with cold fingers and the members of the audience to keep their

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Conductors and Theatrical Changes Hold French Attention

By HENRY BARRAUD

THREE French conductors occupied the center of musical attention in Paris during the first months of the year. The reasons were different and not in every case happy. It was a pleasure to welcome Manuel Rosenthal back to France and to witness the success of Jean Martinon. But every musician and music-lover was shocked to learn of the illness that suddenly attacked Roger Désormière as he was driving through the streets of Rome, and which has left him half paralyzed and unable to speak.

Mr. Désormière is one of the finest of French conductors. Along with Mr. Rosenthal, he has done more than any other conductor to extend public knowledge of contemporary music and taste for it. Both in France and abroad he has only admirers and friends, and their thoughts turn toward him in the hope that he will soon recover completely and resume his musical mission.

Mr. Rosenthal's return gave the Parisian musical public an opportunity to demonstrate its affection and respect for a courageous man who defended the freedom and integrity of his art and his person against the Nazi oppression, and whose exceptional gifts as a composer and as a conductor were first discerned and encouraged by Maurice Ravel. Even though his presence had not been anticipated when the programs for the season were planned, it was impossible not to open the door to so strong and sympathetic a personality. In four concerts with the Orchestre National, Mr. Rosenthal affirmed a mastery which has deepened in the last few years to a degree that places him among the leading international conductors of the day. Mr. Rosenthal's career is especially impressive in that he owes nothing to the art of publicity and mummery that account for the success of many performers in a specialty that is particularly subject to false evaluations.

Younger than Désormière and Rosenthal, Mr. Martinon's first season as conductor of the Concerts Lamoureux has made evident natural gifts and technical qualities that place him on equal footing with them. Like them, he refuses to give in to the widespread laziness that leads managements and the public to depend upon routine programs, bounded by Bach at one extreme and Wagner at the other and given over almost exclusively to the products and by-products of German romanticism. Following the example of Mr. Désormière and Mr. Rosenthal, Mr. Martinon continues the tradition established in earlier days by Colonne and Lamoureux and carried on by Walter Straram and—in both Paris and Boston—Serge Koussevitzky.

SEVERAL theatrical developments have provided food for thought in the past few months. The Paris Opéra changed management not long ago. After the resignation of Georges Hirsch as general administrator of the Réunion des Théâtres Lyriques (which includes both the Opéra and the Opéra-Comique) an interregnum occurred. Maurice Lehmann, the designated successor to Mr. Hirsch, could not take possession of the institution immediately, for the change

in management was burdened by unnecessary administrative red tape of the sort that is found in every enterprise whose financial backing is furnished entirely by the state.

After two or three months, Mr. Lehmann finally came to the Opéra from the Théâtre Châtelet, where he had been accustomed to a freedom of action and a monetary recompense he will not have in the huge official palace of music. An experienced administrator, Mr. Lehmann has never sold anyone down the river, but he will act with the greatest independence—or at least with as much independence as circumstances allow the custodian of a theatre that runs up an annual deficit of a billion francs, and therefore cannot alienate the government upon which it depends for support.

It will be impossible to form a balanced opinion of Mr. Lehmann's administration for some months to come. The first major test comes this month, when the Opéra revives Jean-Philippe Rameau's opera *Les Indes Galantes*. This revival is entirely Mr. Lehmann's child, in its conception and manner of staging. It is a praiseworthy experiment and a daring one. Although Rameau was a composer of genius, no less great than Bach, his music is almost as unknown as his name is famous. Nothing could be more valuable than an attempt to repair the injustice that has been done him—an injustice that results partly from the fact that Rameau was primarily a theatre musician. The librettos of his operas are period pieces characterized by the mythological subjects so dear to audiences of the eighteenth century and by a special and very pompous style of décor, and they are all but impossible to produce on the modern stage.

Recognizing the difficulty of modernizing Rameau, Mr. Lehmann turned over to a specialist the problem of adapting the libretto to present-day tastes. For the visual aspects of the production, he will need to find someone capable of filling a comparable assignment. The Parisian audience awaits *Les Indes Galantes* eagerly; it will be one of the major events of the year.

SINCE taking over his new post Mr. Lehmann, with the assistance of Emmanuel Bondeville, the artistic director, has presented at the Opéra two new ballets and a revival of Honegger's opera *Antigone*.

Les Fourberies de Scapin is one of the most popular farces of Molière. The idea of basing a ballet on it would not normally leap to the mind. The play does, however, contain a sufficient tissue of incidents to make a plastic interpretation acceptable, if one can obliterate from memory a text that would detract from the effect of the ballet if one remembered it.

The score is borrowed from Rossini. This is defensible, since the action takes place in Naples, in a fanciful atmosphere that can be readily associated with the spirit of Rossini's music. But the engagement of a contemporary composer to arrange and reorchestrate the music would have displeased Rossini, I am sure. It is not that Tony Aubin lacked the competence and taste to provide an adaptation of good quality. On the contrary, he acquitted himself in more

than satisfactory fashion, working out the necessary smooth transitions and reinforcing the effects with complete knowledge of the orchestra and full respect for the style and intentions of Rossini. Still, it is impossible to deny that these intentions are far more satisfying in their original realization.

Serge Lifar devised a choreographic confection that is equally distant in spirit from both Molière and Rossini. The work is the usual choreographic style of Lifar, with no element of novelty whatever. It is extremely long, and after a while Lifar's fantasy seems to become heavier by the minute.

Les Fourberies de Scapin suffered from the fact that it shared the program with *Les Caprices de Cupidon*, a chef d'oeuvre given for the first time in Paris. The choreography of *Les Caprices de Cupidon* proved to be a model of lightness, tact, and drollery. It is sustained by extremely simple subject matter. A variety of couples of all kinds and origins come to render sacrifice to the little god Cupid. He separates them, blindfolds them, mixes them up according to his whim, and gives them back their sight at the opportune moment. The prudish wife of a Quaker finds herself in the arms of a powerful African, and the rest of the rematings follow a similar pattern.

The musical score, dating from the eighteenth century, is by Giuseppe Francesco Lolli, the superior of Leopold Mozart when the latter was vice-kapellmeister in the court of Salzburg. Lolli was an honest composer, without genius but not without taste. The Danish choreographer Harald Lander made of the ballet far more than one would have thought possible. *Les Caprices de Cupidon* serves to prove, at a moment when the art of ballet tends to stray into heavy pretensions and metaphysical abstractions, that clarity of composition and purity of execution are fundamental values in all successful choreography.

THE same criteria may well be extended beyond the limits of ballet to apply to all stage works in which a musical score furnishes, in some sense, the primary material. They seemed pertinent when the Opéra presented the tragic episodes of *Antigone*, condensed by Jean Cocteau into a digest of an elementary sort and set to music by Arthur Honegger. Cocteau's staging involves a number of striking effects, but it frequently falls back upon procedures that are familiar with this professional wise man. Hardly any lyric drama in existence is more completely controlled by a single musical postulate. No suspicion of vocal melody interrupts the dry declamation, which imitates, as if with tracing-paper, the literary text. The orchestra never superimposes any lyric commentary, contenting itself with the role of an extremely discreet accompanist.

All the evidence indicates unequivocally that Honegger wished to confront us with a musical drama in its pure state, devoid of lyric expansion in either voices or orchestra—rooted entirely in the text, in the clarity of its presentation and the sharpness of its enunciation.

Despite the obvious efforts of the singers, it was an unhappy fact that the listener—however at home he may

have been in the French language—could scarcely understand a word. The reason for the unintelligibility of the text, it seems to me, lies in Honegger's insistence upon placing a violent accent on the first syllable of every word.

This kind of accentuation has nothing whatever to do with the natural flow of the French language. French is an extremely smooth language. While the voice has a tendency to move toward the last syllable of a word, there is no true tonic accent. Accentuation may vary in the same word from one syllable to another, according to the sense the speaker wishes to give it. This is not a tonic accent, but an expressive accent.

This phenomenon often baffles foreigners. A curious instance may be found in a letter from Richard Strauss to Romain Rolland. Within two pages of the score of Debussy's *Pelléas et Mélisande*, Strauss ran across three different accentuations of the word "cheveux": "Chévèux . . .", "Chévèux . . .", "dé Chévèux."

"For the love of heaven," Strauss wrote, "only one of these three modes of accentuation can be the right one." Rolland replied: "Permit me to remind you of an observation I made to you once before about the alteration of the quantity of certain syllables, in accordance with the rhythm and the emotion of the phrase to which the word belongs. The natural quantity of 'cheveux' is: 'Chévèux.' But a lover might give the word a special accent in saying, 'Tes chévèux.' There would be an almost imperceptible vibration of the voice and lips (though the accentuation would be very slight). It is as though he were to say 'Teshers chevéux.'"

IT is wrong to set up an opposition between the French language and languages such as Russian or Italian, that are more favorable to the emission of tone because they are less given to guttural sounds. If it is true that the French language is less naturally vocal than the Italian, it also is, from another point of view, the language that best lends itself to musical setting. The imperative violence of the tonic accent in German, to be sure, creates a rhythmic force to which no one can help but submit. But this tyranny of rhythm without surprise seems clumsy and coarse compared to the subtle resonances, the clash of the consonants, the echo and gleam of the vowels, in the simplest verses of Racine.

Far from being a weakness, the wariness of the French language toward the tonic accent is its most precious attraction. Its gentle pauses—without breaking the curve of a phrase—set up a refraction upon the unpolished sonorities of the language like that of a diamond when the light falls upon it. In clothing with musical fabric so slender and lithe a phrase, how much more freedom is left for sumptuous and unexpected lines of drapery than in clothing the German phrase, with its broad hips and large bust. Even the discrepancies between the natural accents of the text and those the musician substitutes for them become expressive factors.

These discrepancies may be quite wide. Many examples may be found in French art songs and in operas that depend primarily upon vocal melody.

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ANDRÉ JOLIVET

to give back to music its ancient

magic and incantational character



By ABRAHAM SKULSKY

AMONG the leading composers who have emerged in recent years in France, André Jolivet occupies an important and individual place. Although few of his works have been performed in the United States his name is becoming more and more widely known here. When his large-scale Concerto for Ondes Martenot and Orchestra was introduced in 1949 in Boston and in New York by Charles Munch, Ginette Martenot, and the Boston Symphony, the work occasioned extensive if contradictory comment. More recently we have read of the scandal created by his Concerto for Piano and Orchestra in its first performance in Paris, but we have not yet had a chance to hear it in this country.

Before attempting to study the personality and the music of Jolivet it is necessary to take account of the state of musical composition in Paris between the two wars. From the beginning of the twentieth century until the late 1930s, Paris was undeniably the world center of creative musical thought. Across the Parisian scene passed in quick succession the important figures of Debussy, Ravel, and Stravinsky, the influential personality of Erik Satie, the Satie-influenced groups called Les Six and L'Ecole d'Arcueil, and finally, as a separate entity apart from Les Six, Darius Milhaud. It was in Paris that Igor Stravinsky initiated the neo-classic movement, which was carried forward through the influence of Nadia Boulanger's school on many French and foreign composers. These people and movements created a musical life so rich that Paris ignored and bypassed the important changes in musical creation that were taking place in Central Europe in the same period. Schönberg, Bartók, and Berg passed unnoticed in Paris during all those years.

A STRONG reaction against neo-classicism started in Paris with the appearance in the early thirties of the young composer Igor Markevitch, himself a pupil of Nadia Boulanger. This impulse was furthered by the emergence in 1936 of the group known as La Jeune France, with Olivier Messiaen and André Jolivet its most significant members. One aesthetic guides both composers, as it does such other composers of their generation as Markevitch and Luigi Dallapiccola — the insistence upon breaking all links with neo-classicism.

André Jolivet was born in Paris on Aug. 8, 1905. He was attracted early in his life by the arts in all their manifestations. After graduating from college, he devoted himself wholly to serious musical studies. From 1927 to 1932 he studied harmony, counterpoint, and fugue with Paul Le Flem, who quickly saw the young man's interest in the most advanced aspects of musical composition and sent him to Edgar Varèse, with whom Jolivet studied composition, orchestration, and acoustics from 1931 to 1934.

In 1934, Jolivet wrote his first important work, a string quartet. In 1936 he joined with three colleagues — Olivier Messiaen, Yves Baudrier and Daniel-Lesur — in forming La Jeune France. At the outbreak of war, in 1939, Jolivet was drafted, and he served on the battlefield until the fall of France, in June, 1940. In 1942, a grant from L'Association de la Pensée Française enabled him to devote his entire time to musical composition. Immediately after the end of the war, in 1945, he was appointed musical director of the Comédie Française.

THE multiple influences of Edgar Varèse are of primary importance in Jolivet's development. It was through Varèse that Jolivet became closely acquainted with the materials and methods of Schönberg, Bartók, and Berg. Jolivet may be credited with being the first French composer in our time to create a link between the Latin and the Central European ways of thinking. In his first important works he already made use of melodic and harmonic patterns closely related to those of the atonalists and those of Bartók.

The contribution of Varèse himself to Jolivet's development consisted of his original inventions in the realm of sound and rhythm. Jolivet sought to combine Varèse's findings with his own melodic and harmonic and philosophical thoughts, giving them a new aesthetic background. "From the technical viewpoint," Jolivet said, "my aim is to liberate myself totally from the tonal system; aesthetically it is to give back to music its ancient and original character as the magic and incantational expression of human groups. Music should be a sonorous manifestation directly related to the universal cosmic system."

In the String Quartet, his first major work, Jolivet already shows his concern with the liberation of his music from tonal restrictions. The harmonic structure is based on two principal intervals, the perfect fifth

and the augmented fifth, around which all the constellations and developments are built. Those intervals, along with certain pivot notes, take the place of the traditional concept of tonal structure. The polyphonic structure, not fully developed, employs the methods of Bartók. It is in the rhythmic structure that Jolivet's chief innovations lie; freedom in the horizontal rhythmic development is combined with carefully calculated metrical symmetry. The quartet does not reveal clearly Jolivet's aesthetic aims; he seems preoccupied with the problems of his technical development.

IN subsequent works, Jolivet's aesthetic convictions move into the foreground. In contrast to Messiaen, who is mainly concerned with Catholicism, Jolivet turned to the ritual aspects of primitive society. All his pre-war works are influenced by this ritualism, which is indicated by the titles—*Mana*, for piano (1935); *Five Incantations for Flute* (1936); *Cosmogonie*, for orchestra (1937); *Incantatory Dance*, for orchestra, two Martenot instruments, and six percussions (1936); and *Five Ritual Dances*, for orchestra (1939).

In these works questions of sound, texture, and rhythm take precedence over all the other structural problems. Jolivet tries to translate into tones the magic aspects of his subject matter. In this attempt the great insight of Varèse was of primary value. As an example of what Jolivet endeavors to express in these works it is sufficient to give the subtitles of four of the incantations: (1) To welcome the negotiations, that the meeting may be peaceful; (2) That the infant to be born may be a son; (3) That the harvest to be born from the furrow may be prosperous; (4) For the funeral of the chief, to obtain the protection of his soul.

Mana, one of the most important works of that period, describes six statuettes that decorate the primitive home: *Beaujolais*, *The Bird*, *The Princess of Bali*, *The Goat*, *The Cow*, and *Pegasus*. The *Five Ritual Dances* are the culmination of Jolivet's ritualistic period. They depict the principal stages in the social and religious life of primitive man: (1) Initiation Dance, (2) the Hero's Dance, (3) Nuptial Dance, (4) Abduction Dance, and (5) Funeral Dance. In this work Jolivet attains an individuality and originality of style characterized by a magic and obsessive atmosphere in the orchestral sound; short melodic ideas, with incessant rhythmic variants; and complexity in harmonic and rhythmic materials. This last factor results from a technique which Jolivet defines as follows: (1) The free use of the twelve tones with all their harmonics, including the furthest, and the simultaneous use of two basic notes with their different harmonics; the consequences of this technique bring about entirely new procedures of modulation; (2) The abandonment of the usual principles of harmonic structure in four voices, and its replacement by a dynamic of sound, through transmutations of the sonorous volume obtained by sudden modi-

fications of volume, intensity, and timbre; (3) The conception of rhythm as not merely the repetition of metrical formulas or the flow of a lyric phrase, but as a structure determined by the phases and the intensities of the sonorous flux. Sound and volume thus become structural entities as important as melody, rhythm, and harmony. It is interesting to note that at this stage in 1939, Jolivet's strongholds were in the domain of harmony, rhythm, and sound. Melody and its development in polyphonic structure he had yet to use in a predominant way.

EXPERIENCE as soldier at the front during the first months of the war resulted in a change in Jolivet's style and aesthetic. This change turned out to be a temporary one, expressed in only one important work, written in 1940, *Three Complaints of the Soldier*, for baritone and orchestra. Turning away from his former ideas of universality, he here identified his music with his own time and country. The composer himself wrote the text, which describes the desolation and the despair of a soldier. None of the earlier complexities of harmony, rhythm, and sound are present. The desperate lyricism of the melodic line and the dramatic accompaniment of the orchestra are the dominant features of the work. Jolivet has been criticized for this outburst, but his critics fail to recognize the authentic inspirational qualities of the work and the urgency its composer felt when he wrote it. A lesser work of the same genre is the cycle of five songs entitled *Poèmes Intimes*, on texts by Louis Emie, for voice and piano, composed in 1943. In those songs the same lyric qualities are apparent, although, as the title indicates, they are less outspoken.

The two contrasting elements in Jolivet's music—the emphasis on sound, rhythm, and harmony on the one hand and the attraction to an expressive and predominant melodic line on the other—have approached a fusion in the works he has written since the war. If in his earlier works Jolivet employed a language that was predominantly harmonic, he has emphasized melody and its polyphonic results in his more recent large works.

Psyché, a symphonic movement composed in 1946, is representative of this trend. A motto printed in the score shows the reappearance of universal ideas in the composer's aesthetic: "The downfallen soul, after many a test, unites itself forever with divine love." In no earlier work does Jolivet achieve such density. The melodic line is a contemporary equivalent of Wagner's infinite melody. The polyphonic and rhythmic textures are extremely complex, and partake of the structural implications of sound, volume, and harmonic constellations. This richness of materials is enhanced by Jolivet's original use of a large percussion group with a continuous rhythmic obsession.

Even more than in *Psyché*, the fusion of the various components is successfully achieved in his two

(Continued on page 34)



Legong dancers from Bali, with the chondon sitting in the middle

Kempen

Balinese Dancers To Make American Tour

Columbia Artists Management, Inc., has announced the first American tour of the Isle of Bali Dance Revue, with full gamelan orchestra. The company of 45 will be flown here directly from Bali by arrangement with the Republic of Indonesia Art Society.

The tour will open at the Fulton Theatre in New York on Sept. 16 for a four-week engagement. Thereafter the company will appear in large cities in the East.

Frederick C. Schang, President of Columbia Artists Management, has just returned from Denpasar, Bali, where, as a guest of the Indonesian government, he witnessed a number of performances by this company in the village of Pliatan. Impressed, he engaged them for a twelve-week tour.

The gamelan orchestra of 23 is under the direction of the venerable conductor Anak Agung Gde Ngurah Mandera, who visited the 1931 Paris Exposition with the only previous Balinese company to appear outside its home island.

There will be sixteen dancers, five of whom are young girls, since the famous Balinese dance Legong may according to custom be interpreted

only by the young. Youngest of the girls, and said to be the most accomplished, is Ni Gusti Raka, who appears in two scenes. Mr. Schang was particularly impressed with her talent.

After his return, Mr. Schang spoke with enthusiasm of the Balinese. "Although their daily life is primitive in many homely ways," he said, "the Balinese have a sense of the theatre which is highly sophisticated and cultivated, because it is inherent in their being and is a part of their daily life." He went on to point out that Balinese theatre art is not much involved with mythology nor at all with philosophy, relying rather on beauty of sound, color, and complex movement for its effects. The highly syncopated Balinese music, Mr. Schang added, is perfectly apprehendable to the Western ear.

The costumes are woven, dyed and painted entirely by the performers and their assistants. The leading male dancer of the company is Sampih, whose boyhood and training are related by Colin McFee in his book on Bali.

The tour production has been prepared under the direction of John Coast, British-born member of the Indonesian foreign office. It consists of nine dances, which will make familiar, to varied extents, the whole Balinese repertory of dance movement. They include Oleg, danced with Angklung accompaniment (the Angklung is a small orchestra using a four-tone scale); Tumulilingan, which means "bumblebee," a new dance created last year by Mario, the leading Balinese choreographer; Ketjak, which uses a male chorus; Kebiar, a male solo dance; Djanger; Baris; Barong; and Legong, which is danced by three young girls.

The Indonesian government is guaranteeing the overseas transportation expenses of the company.

Conductors Workshop Scheduled in Philadelphia

PHILADELPHIA.—Under the sponsorship of the Philadelphia Orchestra Association and the American Symphony Orchestra League, a series of rehearsals and conferences will be held here from Sept. 30 to Oct. 4 in which conductors of community and non-professional orchestras will be able to work with the Philadelphia Orchestra and its conductor, Eugene Ormandy.



Ni Gusti Raka

Jacob's Pillow Lists Performers

LEE, MASS.—The eleventh dance Festival at Jacob's Pillow, directed by Ted Shawn, will open on June 27. Ten programs will be presented in as many weeks, each program being given at least four times and some as many as seven. Both matinee and evening performances are scheduled.

The Jacob's Pillow Dance Festival Company, which will tour the United States for the first time next season, will give the first program, on June 27 and 28. The company includes Mr. Shawn, La Meri, Tatiana Grantzeva, Polajenko, Ralph McWilliams, Myra Kinch, and Stuart and Vanya. The same group will be seen in a new program on July 29, 30, and 31 and Aug. 1 and 2. Together with Ruth St. Denis the company will give the final program, on Aug. 29 and 30.

On July 4 and 5 four groups from the Choreographers' Workshop in New York will be seen. The program will include Robert Joffrey's Persephone, Duncan Noble's Medusa, Bill Hooks's Folk Suite, and Peter di Falco's The Transposed Heads.

José Limón and his company, Miss Grantzeva and Polajenko, and Talley Beatty and his company will appear on July 11 and 12. Bambi Linn and Rod Alexander, Miss Kinch and Mr. McWilliams, La Meri, and Mr. Shawn will dance on July 17, 18, and 19.

On July 22, 23, 24, 25, and 26, the program will be given by Iva Kitchell, Sinda Iberia, and a ballet group. On Aug. 5, 6, 7, 8, and 9 it will be given by Mia Slavenska, Alexandra Danilova, Frederic Franklin, and other ballet dancers.

Nina Fonaroff and her company, dancing three works, and Juana will appear on Aug. 15 and 16. Olga Suarez and Robert de Voe, Katharine Lutz, and Josefina Garcia will dance on Aug. 22 and 23.

Commissioned Works Presented at Mills

OAKLAND, CALIF.—For the Mills College centennial, coinciding with that of the city of Oakland, especially commissioned works by Darius Milhaud and Walter Piston were performed at the college on May 16. The Hungarian String Quartet played Piston's well-wrought Fourth Quartet, and, with the assistance of Egon Petri, resident pianist, Milhaud's provocative Quintet. The Piston work was commissioned by the Elizabeth Sprague Coolidge Foundation of the Library of Congress, and that by Milhaud by the college, both for the centennial.

The Mills centennial also included the performance of a dance drama, The Persistence of Deviltry, lightly satirizing episodes in college history, with a score composed by Leland Smith, of the music faculty, that makes ingenious and satirical use of pioneer-day melodies. Smith's Centennial Suite, based on this score but arranged for full orchestra, was given its first performance by the Oakland Symphony, Orley See, conductor, early in May.

—CLIFFORD GESSLER

German Stations Sponsor Munich Contest

MUNICH.—An international competition for young pianists, organists, violinists, and cellists, will be held here, from Sept. 2 to 17, under the auspices of the broadcasting stations of West Germany. First prize in each category will be 2,000 marks (\$500). Entrants must be between the ages of sixteen and thirty and must apply by July 15 to Internationaler Musikwettbewerb, 44 Königinstrasse, Munich 23. The contest will require, among other things, that each participant "interpret a set piece intended for recording, to show his aptitude for broadcasting technique."

Bad Weather Fails To Spoil Festival at Berea

BEREA, OHIO.—On May 24, the second and last day of the twentieth annual Bach Festival at Baldwin-Wallace College, thunderstorms brought down a tree on the power lines, so that there was neither light for the chorus nor power for the organ in the afternoon concert. In spite of the bad weather, overflow audiences attended both afternoon and evening concerts, and the performances were of high quality. George Poinar, in his initial appearance as director of the major works, established himself as a well-prepared, excellent conductor, with a brisk, decisive beat and a clear understanding of the music.

The festival opened on Friday afternoon, May 23, with a program devoted to the first half of Book II of the Well-Tempered Clavier, admirably played by Rosalyn Tureck. The pianist completed the book the following afternoon.

After the Friday recital came the traditional and delightful interlude of chorales, played by a brass choir, under the direction of Frederick Ebbs, from the Marting Hall tower.

In the 4 o'clock program the a capella choir, directed by Varner Chance, sang two motets: O Praise the Lord and Be Not Afraid. The Fourth Sonata for Solo Cello was played with skill and devotion by Esther Pierce, head of the cello department. Glenn Schmittke, tenor, was soloist in Cantata No. 160, I Know That My Redeemer Liveth. Mr. Poinar doubled as first violinist and conductor in a magnificent performance of the Third Brandenburg Concerto.

In the evening Mr. Poinar conducted the orchestra in the Fourth Suite. Cecil Munk, director of the college conservatory, led the Bach chorus and string orchestra in a very fine presentation of Cantata No. 4, Christ Lay by Death Enshrouded, with the various sections of the choir singing the solo parts quite effectively. Joseph Knitzer was the soloist in a stirring interpretation of the D minor Violin Concerto. Cantata No. 50, Now Has the Hope and the Strength, ended the program.

On Saturday afternoon, Suzanne der Derian, soprano; Mr. Schmittke; and Phillip MacGregor, bass-baritone, were soloists in Cantata No. 95, For Christ my Saviour Lives, sung in memory of Dr. Elroy J. Kulas, a generous patron of the conservatory, who died a few days before the festival. The same soloists were heard in Cantata No. 21, My Heart and Soul Were Sore Distressed.

An organ recital by Farley Hutchins, postponed from the afternoon to the evening because of the power failure, offered seven chorale preludes. Mr. Hutchins, who became head of the organ department last September, was heard for the first time at these festivals. He proved to be an able and experienced organist.

Ending the festival was the St. John Passion, given a fervent and splendid presentation under Mr. Poinar's direction. The soloists included Miss der Derian; Ilona Strasser, contralto; Harold Haugh, tenor; Melvin Hakola, baritone; and Mr. MacGregor.

—ELEANOR WINGATE TORR

Davidson To Terminate Concert Booking Activities

JAMES A. Davidson, president of James A. Davidson Management, Inc., has announced that at the end of the 1952-53 season his organization will end its general booking activities in the concert field.



Beckmesser's Serenade

Toward the end of the last Metropolitan season, contributing demon No. 1 (tipped off by a friend, John Calli, Don Giovanni's guitarist) came up with an odd set of facts about the out-of-tune accompaniment to Beckmesser's serenade in *Die Meistersinger*. Do you know what instrument you are actually hearing there? Well, you are wrong. It's not that; it's something quite different.

The score originally called for Beckmesser to be accompanied on a lute, but lutenists have always had a way of staying clear of opera houses; no natural affinity. The obvious replacement for a lute, you would think, is a mandolin. But Wagner was a good deal trickier than that. He had a special harp constructed.

It is thought that there were two of the instruments made, one for Bayreuth, one for Munich. Both had steel strings and steel body; they were called *Stahlharpen*. Not surprisingly, these proved to have too metallic a sound, and since there were only two of them anyway most Meistersinger harpists resorted to the expedient of putting paper between the strings of a regular harp.

The Metropolitan uses a similar little harp, of a kind specially designed for Meistersinger use and made in Germany soon after the first World War. The little instrument, about a third the size of a concert harp, was brought over sometime in the 1920s by Artur Bodanzky, when Florence Wightman was the Metropolitan's harpist. She used it for several years, but the frame was broken on tour one season, and when Reinhardt Elster, the present harpist, came in four seasons ago he had to go back to the old paper-between-the-strings dodge for the performances in 1949-50.

This year Fritz Reiner conducted the opera, and at rehearsals became dissatisfied with the sound. So Fritz Salvi, the New York Philharmonic-Symphony harpist, who also has a repair shop, fixed the little Meistersinger instrument.

The steel strings with which it was supposed to be strung were no longer available; in fact, there are thought to be no more than five of the instruments themselves left in the world, and certainly

there is only one in this country. Mr. Elster tried nylon strings. They gave off a dead sound, and sounded less like a lute than they did like a bad harp. Then he tried guitar strings, the only others he could find that would stretch far enough to tune properly—or, rather, improperly.

The Beckmesser music, according to Mr. Elster, is tricky to play, largely because the strings on the special instrument are much further apart than those on a regular harp. Next time you go to a Meistersinger performance at the Metropolitan, go down by the orchestra pit and take a look at Mr. Elster and his little out-of-tune curiosity.

The Fair Sex

If anybody wonders why, in the midst of The Great String Shortage, there are no more female orchestra players than there are, this letter from Saul Caston, conductor of the Denver Symphony, to Henri Temianka, leader of the Paganini Quartet, may shed some light. Mr. Temianka had recommended a violin student of his.

Dear Henri:
Thank you for writing and recommending your student. But at this point I am a little discouraged about ladies in the orchestra. We have four (at least) resignations due to pregnancies, love, marriage, and the multitudinous problems that beset the fair sex—all in the string section; so for permanency I must seek male replacements.

Should you know of any of the latter rare specimens, please let me know.

Sincerely,
Saul

Proper Respect

During their recent tour of Greece, Pierre Luboshutz and Genia Nemenoff brushed against the protocol of royalty.

Before they were to play a recital in the Central Theatre, in Athens, Mr. Luboshutz tried to get into the house to check up on acoustics, the two pianos, and other details. His way was blocked by a police cordon.

He finally convinced the policemen that he was half of the two-piano team and managed to get inside. He found the stage crowded with more policemen, busily engaged in moving the pianos around.

King Paul and Queen Frederika were going to be in the audience that night, and the pianos had to be adjusted so that neither pianist ever turned a back to the royal pair. If you can figure out how they did it you are better at those things than I am.

Brownie

The coming of another New York spring proved too much for Frieda Hempel's dog Brownie. He died, of old age, on May 21. Only his mistress was with him when his hour came.

I never knew Brownie. When the newspapers printed his obituary, the phrase "Frieda Hempel's dog" immediately called up the vague image of some exotic, high-bred animal. After all, Miss Hempel has been the model of

a prima donna ever since she came to the Metropolitan, in 1912, and the air of confident distinction she wears could hardly be matched by less than a Russian wolfhound.

But Brownie was a mongrel whom Miss Hempel met in 1937, when he was a friendless stray wandering in Central Park. Each day, at 5:30 in the afternoon, Miss Hempel would prepare a meal for the dog, wrap it in brown paper, and put it under a certain tree in the park.

At 6:30 Brownie would arrive, unwrap his food and eat it. For five years Miss Hempel never failed him. She gave up social engagements; she would not teach late in the afternoon. She didn't want Brownie to be disappointed.

Then, one day in 1942, Miss Hempel was arrested on suspicion of sabotage. Someone had seen her put Brownie's package down and thought she was planting a bomb. When she got to the police station she ate the supposed bomb, proving to everyone's satisfaction that it was good, pure food.

After that experience the park seemed too wicked a place for Brownie, so Miss Hempel took him to live with her on Central Park West. There he lived until his death.

"We were alone at the beginning," Miss Hempel said after sitting up with Brownie through the last night, "and we were alone at the end. I'm just heartbroken."

It would be easy to take the simple story of Miss Hempel and Brownie as raw material for a great sentimental homily on the goodness of people and dogs. But why drench a dignified love affair with sentimental gush?

Tibbits

• Leon Fleisher, the eventual winner of the Queen Elizabeth of Belgium piano competition, and the other eleven finalists, were all locked up in a grim old castle for more than a week while they learned the required competition concerto. No one could visit them, and they were not permitted to leave—except to play—until after the contest. Mrs. Fleisher, who accompanied her husband to Belgium, was driven by the castle at a prearranged time, and her husband waved to her from a high, narrow window. He looked, she reported, fairly well fed.

• At the recent British Industries Fair the company that builds extra strong pianos for service clubs, described here before, unveiled some further improvements. The newest models, in addition to

having rounded corners, fireproof solid-plastic keys, and no flat surfaces (to discourage wet-glass rings), have the insides sturdily riveted in, since a RAF unit had taken one apart in order to use the string-frame as a harp in a camp play. There is also a new poisoned model, designed for tropical use, in which all wood and felt is impregnated with a strong, persistent anti-termite compound.

• At the New York High School of Performing Arts, the student orchestra was conducted in rehearsal by Akeo Watanabe, conductor of the Tokyo Philharmonic. Mr. Watanabe is studying at the Juilliard School of Music. Julius Grossman, of the high-school faculty, stood by. He recalled his experience with the Osaka Symphony shortly after the close of the war. His only real difficulty came when his instruction to play "light, as if some mice were running across the floor" was interpreted as "You are playing like a bunch of rats." After the misunderstanding was straightened out things went smoothly, he said.

• Frank Grandstaff, the convict-musician who won publicity, freedom, and—what is even more—a performance, is back in jail. His cantata, *Big Spring*, was played at the centennial of Big Spring, Tex., with the composer on parole from Nashville, Tenn., there to hear it. That was in 1949; the next year he was pardoned. He was picked up last week in Milwaukee on a vagrancy charge.

• A news item from Cremona, Italy, announces that on June 14 Thomas Pewton, vice-director of the Bagpipe Players College of Glasgow, arrived to complete his research into the origins of the highland bagpipe. A little sadly, he conceded "It's true." A Scottish tourist in 1515 invited the bagpipe-playing family of Baxianus del Bruno to go with him to Scotland. They went, changed their name to McKrimona, and gave Scotland what Scots fondly regard as a musical instrument.

• A letter from a girl named Smpadian denounces the story about Ferruccio Burco's sneak haircut as a publicity stunt. She claims that she shook hands with him a year ago and that his hair was already at masculine length then. Fine, the sooner it was cut the better. Miss Smpadian also quotes a source close to young Burco as saying that "he will either be a bandit or a great conductor." One alternative I suspected; the other never dawned on me.

• A recent full-page advertisement for Revere tape recorders features an endorsement by Artur Rubinstein, as his name is always printed, complete with facsimile signature in which the first name is spelled "Arthur."

• During his visit to the White House on May 7, Mayor Franz Jonas of Vienna presented autographed first editions of two Schubert songs to President Harry S. Truman. The President told Mayor Jonas that he knows Schubert's works very well and that "he will play them on the piano and his daughter Margaret will sing them."

• I like Ike.



Many Guest Conductors Appear in Holland Season

By MARIUS FLOTHUIS

THE season of 1951-52 was a dull one in Amsterdam. The direction of the Concertgebouw Orchestra continued with the disastrous system of engaging a large number of guest conductors, and not only during the period when Eduard van Beinum was conducting the London Philharmonic. Jean Fournet, Heinz Jordans, Rafael Kubelik, Ferenc Fricsay, Antal Dorati, Josef Krips, Jascha Horenstein, and Nicolai Malko all conducted concerts by the orchestra. Each built his programs mainly from standard works that suited his personal preferences. Moreover, none of them really had time to become acquainted with the ensemble and with the acoustical demands of the hall. Fresh scores, not to mention first performances, were only incidental, and first-rate performances of new works that call for penetrating preparation were few. In the field of recital and chamber music, too, almost everything was left to chance, as it has been for a long time. Even the principal society presenting subscription concerts by visiting soloists and ensembles, the Kunstkring Voor Allen, presented name artists first, art only second.

There were, however, a number of striking events during the season. An unusual number of works by Bartók were performed—the Concerto for Orchestra (by the Concertgebouw and Hague Residentie orchestras); the Music for Strings, Percussion, and Celesta (by the Concertgebouw and Utrechtsch Stedelyk orchestra); the Divertimento for String Orchestra (by the same two orchestras); the Violin Concerto (by the Residentie Orchestra, with Theo Olof and also with Wim Stenz); the Third Piano Concerto (by the Concertgebouw Orchestra with Monique Haas); Deux Images (by the Rotterdam Philharmonic); the Second String Quartet (by the Sweelinck Quartet); the Fourth String Quartet (by the Gertler Quartet); the Sonata for Violin Solo (by both Tibor Varga and Yehudi Menuhin); the Out-of-Doors Suite (by Theo Bruins); the Eleven Duos for Two Violins (by Elise Cserefalvy and Arpad Gerecz); and the First Rhapsody, for violin and piano (by Betty-Jean Hagen and Gerard Hengeveld). This list is not complete, for it does not include broadcasts of works by Bartók.

This Dutch interest in Bartók dates not from 1945, the year of his death, but from the years between the two wars. The Bartók quartets were given regularly in the programs of the New Hungarian Quartet, then residing in Holland, and his piano works were frequently played here by both Dutch and foreign artists. Bartók himself often appeared, either as pianist or as lecturer, and the Violin Concerto received its world premiere in Amsterdam in 1939.

DESPITE the prevailing conventionality of the season's repertoire, a number of important new works were produced by the orchestras in Amsterdam, The Hague, Utrecht, and Rotterdam.

Sem Dresden's Flute Concerto—removed from the schedule of The Hague in 1950-51—was given its world premiere in Amsterdam with considerable success. Hubert Barwahser played the solo part with mastery. This score was discussed in

the 1951 Special Issue of *MUSICAL AMERICA*, as was Hans Henkemans' Violin Concerto, which was also heard for the first time, with Theo Olof as the soloist; this work also met with approval. Other notable works in the programs of the Concertgebouw Orchestra were symphonies by Anthon van de Horst (1899-) and Jan Felderhof (1907-); Stravinsky's *Symphonie des Psaumes*, Roussel's *Sinfonietta* and Fourth Symphony, Frank Martin's *Ballade for Piano and Orchestra* and *Petite Symphonie Concertante*, Martinu's Cello Concerto, Janáček's *Taras Bulba*, and Schönberg's *Verklärte Nacht* and *Fünf Orchesterstücke*.

The attention paid to Martin and Roussel—two masters who are generally underestimated in our country—was very welcome. The contribution of the Concertgebouw Orchestra to the memory of Schönberg looks rather meagre, but it must be admitted that the réclame of his music in our country is very slight.

The Felderhof symphony, dedicated to all those who resisted Nazism from 1940 to 1945, excels in orchestration and melodic qualities, but its structure is unbalanced. The van der Horst work, which calls for an unusually large orchestra, loses in the course of its 32 minutes much of the dramatic tension created in the opening movement.

THE Hague Residentie Orchestra presented Rudolf Escher's *Hymne du Grand Meaulnes*, completed in 1951. This work is in no way programmatic, as the composer explains: "The state of the soul from which the idea of the novel and the character of the great Meaulnes originate is the

Although visiting conductors built their programs largely around the standard repertoire, some important new works were played by the orchestras in Amsterdam, The Hague, and Rotterdam

state of the soul from which this orchestral hymn arose." In spite of the orchestration—which calls for quadruple woodwinds, saxophone, two harps, oboe d'amore, and bass horn—the texture, written mostly in four parts, is very transparent. Frequent repetitions of the same polymelodic complex are somewhat monotonous, but a brilliant coda provides compensation for the listener. Sem Dresden's *Dansflitsen* (literally, *Flashes of Dance*), which shows the composer's great skill, spirituality, and imagination, was also given its first performance.

Another new work was Géza Frid's *Hymn to Labor*, for male chorus and orchestra. It is in five movements, to German and Dutch words. In it the composer practices the utmost simplicity without sacrificing the valuable acquisitions of his 25 years' experience as a composer. The work proved to be a welcome addition to the limited repertoire for male voices and orchestra. The Residentie programs included also all of Debussy's *Three Nocturnes*; Stravinsky's *Le*

Sacre du Printemps; van Otterloo's *Serenade for Brass*, Percussion, Celesta, and Harp; Shostakovich's Fifth Symphony; and Ravel's *L'Enfant et les Sortilèges*.

Paul Hupperts, the ardent young conductor of the Utrecht Orchestra, continued his propaganda for Bruckner, offering the Second Symphony and Sixth Symphony, at the same time continuing his activity in behalf of contemporary composers. Apart from the Bartók works already mentioned and the Dutch compositions listed in my article in the Special Issue of *MUSICAL AMERICA*, he introduced Honegger's *Danse des Morts* and this writer's Violin Concerto (with Herman Salomon playing the solo part) and repeated Guillaume Landré's *Piae Memoriae*, Hendrik Andriessen's Second Symphony, the Suite from Falla's *El Amor Brujo*, and Bertus van Lier's First Symphony (which had not been played for over twenty years). Unusual works of the older repertoire were Haydn's Symphony No. 99, in E flat major, the ballet music from Mozart's *Idomeneo*, and the symphonies by Bizet and Chausson. Franz André, of the Brussels Radio, appeared as guest conductor, giving the first performance of Lars Erik Larsson's Saxophone Concerto, with Jules de Vries as soloist.

Eduard Flipse, conductor of the Rotterdam Philharmonic, has always promoted new music, especially works by Dutch composers. This season he played Willem Pijper's First Symphony (which is largely unknown even to Dutch audiences), Badings' *Ballade*, and Diepenbrock's *Fragments from Elektra* and his *Im Grossen Schweigen*, for baritone and orchestra (the latter had not been performed for more than forty years). He also presented Mahler's *Kindertotenlieder* and *Das Lied von der Erde*.

THE most important event of the Netherlands Opera season was its first production of Mozart's *Don Giovanni*. In Holland, where operatic tradition is almost completely lacking, performances of works that appeal to a smaller audience than that for the Verdi-Puccini repertoire always involve a risk. The striking success of the *Don Giovanni* performances

looked like farce. In general, the score was given as it was in Prague in 1787, with the final sextet after Don Giovanni's death, although Leporello's aria in the second act was omitted, and Don Ottavio's *Dalla sua pace*, added by Mozart in 1788, was included.

A new company, the Utrecht Opera, was formed this season, with Chris Burgers as conductor. Private subsidy enabled it to produce Gian-Carlo Menotti's *The Telephone* and Carl Orff's *Die Kluge*. Its aim is to give performances in parts of Holland the Netherlands Opera does not visit.

THE amateur male chorus Die Haghe Sanghers, conducted by Jos. Vranken, Jr., presented, with the co-operation of members of the Royal Military Band, Schubert's *Nachtgesang im Walde*, Goffredo Petrassi's *Coro di Morti* (first presented at the Frankfurt ISCM Festival in 1951), Martinu's *Soldiers' Mass* (repeated by request), Jaap Vranken's *The Creation*, and Willem Pijper's *Reveilleez-vous*, Piccarts. Schubert may have conceived his *Nachtgesang im Walde*, with its accompaniment of four horns, for a smaller chorus, and the instrumental performance of the Martinu work was certainly not flawless, but as a whole this concert was a great achievement, and Mr. Vranken's courage was rewarded by a large and enthusiastic audience.

The highest form of chamber music (I apologize for this personal effusion), the string quartet, was represented by the Amadeus Quartet, in an all-Mozart program; the Gertler Quartet, in a program that included works by Bartók and Chevreuille; the Nuovo Quartetto Italiano, which played Malipiero's Fourth Quartet; and a new Dutch ensemble, the Nieuw Hollands Strijkkaret, which made an excellent debut in a program of Mozart, Ravel, and Smetana. The members of the new quartet—Nap de Klijn and Johann van Helden, violinists; Paul Godwin, viola; and Carel van Leeuwen Boomkamp, cello—are also members of the ensemble Alma Music, which regularly presents interesting programs of ancient and new music. This time Frescobaldi and Johann Christian Bach were joined fraternally with Moeran (*Fantasy for Oboe and Strings*) and Zagwijn (*Entrata e Fuga*, for flute, oboe, violin, viola, cello and harpsichord).

To Alexander Feinland, violinist, and his wife Elizabeth Feinland, cellist, we owe our acquaintance with duos for these instruments by Koos van de Griend (1905-1950), Martinu, and Villa-Lobos. Cserefalvy and Gerecz presented Bartók's duos and Prokofiev's little-known Sonata for Violins, Op. 56. Frank Martin and Henri Honegger presented a program in which Martin's *Ballade* appeared with works by Bach and Debussy. The Amsterdam Chamber Music Society introduced works by the Belgian composers Raymond Chevreuille, Louis de Meester, and Victor Legley, of which Legley's *Musique de Midi*, for flute, clarinet, bassoon, horn, string quartet, and double bass, was the most interesting. Phia Berghout, harpist, and Hubert Barwahser, flutist, repeated Badings' *Ballade* and Lex van Delden's Duo, which they had introduced last year, and added two new works to their repertoire—W. A. de Vries Robbé's *Andante con Variazioni* and this writer's Sonata da Camera. The Stuttgart Chamber Orchestra, conducted by Karl Münchinger, proved to be a magnificent ensemble, but the programs contained too many arrangements.

Pro Musica, a group of Belgian vocalists and instrumentalists conducted by Safford Cape, offered an exciting program of works ranging from the thirteenth to the sixteenth centuries, most of which were unfamiliar to many in the audience. The chamber-music hall of the

(Continued on page 17)

Janacek's Jenufa Staged As Rome Opera Season Ends

By ROBERT W. MANN

WITH the coming of spring, Rome moves into a quickening phase of that slow and regular rhythm that constitutes its special quality and charm. Tourists are seen on the streets in increasingly greater numbers; the coming May elections cause people to gather into knots of argument and to cover the walls of the indifferent palazzi with propaganda slogans, so monotonously similar in tone one to the other. The Teatro dell'Opera has begun to generate the first signs of that stagnant heat that will eventually drive the public as well as the singers to the open-air Baths of Caracalla for their summer opera. All of this means that the winter opera season is moving into its last weeks. On the April schedule this year were two new works as well as two other operas more or less standard in the Italian repertoire.

L'Uragano (The Hurricane), the first of the new productions, was written over a period of ten years by the sixty-year-old Italian composer, Ludovico Rocca. It received its premiere at La Scala of Milan in February, and has been reviewed in MUSICAL AMERICA.

The second new production of this spring was the three-act opera Jenufa, written in 1904 by the Czech composer Leos Janacek. It was conducted by Gabriele Santini. Jenufa is one of those operas that has been highly spoken of by musicians and dilettantes of every level of taste and culture for the last two generations, and its arrival in Rome was eagerly anticipated.

It was in almost every way a disappointment, at least partly because of the mediocrity of the production. The sets, by Gottfried Neumann-Spallart, were adequate and sometimes even imaginative, but they were handled grotesquely by the stage director, Josef Witt. In the first act, for instance, all the members of the chorus and all the principal singers made their entrances and exits from the mill, a single building of modest dimensions, which is supposedly the home of a single family. In the second act, it was clearly night outside, but the inside of the house, noticeably barren of any light-giving device, was illuminated as though by a hundred candles. Through the window streamed the beam of a floodlight, presumably the light of a moon that ignored the surrounding scenery. One of the spectators suggested that perhaps someone had parked his automobile in the wings and had failed to turn off the headlights.

These technical flaws might not have seemed so important had they not tended to upset the balance needed to make the libretto of Jenufa seem at all possible. With the visual picture distorted, the distortions implicit in the libretto and the music became alarmingly apparent.

OPERA in those countries commonly called Middle European or Balkan has had a peculiar and not uninteresting history. For the most part, opera first emerged there in the nineteenth century, and its emergence was largely shaped by the older musical traditions of Germany and Italy. Furthermore, it developed in a clearly nationalistic direction. The union

of national, usually peasant, elements with a non-national musical idiom is characteristic of operas written in the Balkan countries.

The fate of these operas is well known. Rarely do they move out of the borders within which they were conceived. Poland, Bulgaria, Hungary, Roumania, and Czechoslovakia have operatic traditions that involve the annual reappearance of composers whose music one never hears outside of their own countries.

Every once in a while there emerges from one of these isolated and ingrown traditions a composer who achieves a less restricted expression that brings him to the attention of the rest of Europe. Moussorgsky was one, Bartók another, and, to lesser degrees, Dvořák, Smetana, and Enesco.

Many people would place Janacek, and particularly Jenufa, among these few. A large percentage of them would seem to be confusing a certain prophetic element in the score with its quality as artistic expression. To be sure, there is an over-all use of the orchestra that must have seemed altogether extraordinary in 1908; but one cannot go to the opera as one visits a museum. For an opera to be worthy of survival its ideas and form must have a kind of timeless validity. That Jenufa is a curiosity in the history of music is small reason for it to be produced on the contemporary opera stage.

Where the libretto assumes conventional form (such as in dealing with the peasant festivities, or the wrath of the mob, or the suffering heroine) the music is conventional, having much in common with that of Cavalleria Rusticana or Adriana Lecouvreur or The Bartered Bride. When the libretto solidifies about the figure of the widow Buryja, the music becomes more concise, more truly operatic.

Taken as a whole, Jenufa is ambiguous in style and weak just where it should be most strong. There is throughout the score the honesty of an artist who though circumscribed by the narrowness and closeness of a century of nationalism is earnestly seeking to elevate his tradition to a plane more nearly approaching the universal. It has a certain implied integrity that is too sincere to merit ridicule, but it has not much lasting value.

Gianna Pederzini, as the widow Buryja, gave the only outstanding performance of the evening, partly because Buryja is the role most keenly delineated by the composer, partly because of her strong and accurate singing and commanding stage presence. Otherwise, the singers, while generally adequate, were not remarkable, although Mara Coleva brought to the title role sweetness and moderate skill. Mr. Santini and the orchestra were mediocre, and the whole performance was grey and without enthusiasm.

Rigoletto came to the Rome Opera like spring. Preceded by the unclarity of L'Uragano and Jenufa and followed by the passionate but superficial somberness of Adriana Lecouvreur, its simplicity was refreshing, its clarity rich like crystal. The houses for all performances were sold out.

Paolo Silveri was a superb Rigoletto. In spite of what sounded like a cold, he brought to the role enormous authority and the kind of security that allows an audience to re-

Gianna Pederzini as Buryja in the Rome Opera production of Jenufa



Oscar Sairo

lax. Gianni Poggi's Duke sang with a voice that was strong and well-schooled. Dolores Wilson, as Gilda, displayed intonation that was generally precise, but her voice was too small to ride over much of the music. Amalia Pini was the Maddalena and Bruno Schachero the Sparafucile. Camillo Parravicini's sets were clean and varied and effective. Oliviero Fabritius, the conductor, tended to muffle the orchestra.

It perhaps was unfortunate, however illuminating, that Cilea's Adriana Lecouvreur followed Rigoletto so closely. The straightforwardness of Rigoletto made the fundamental lack of virility of Adriana Lecouvreur less tolerable. Even so, there is everywhere in the score a technical skill in the whole use of orchestra and voices. But somewhere there is a basic flaw that renders the whole fabric meaningless. Perhaps it lies simply in the decadence that throughout the history of art has set in after a flowering.

The Roving Composer Pays A Short Visit to Brazil

By ERNST KRENEK

TO the visitor from the United States, Brazil seems at the same time both older and younger than her North American neighbor. As we drove from Rio de Janeiro to São Paulo we saw quite a few little towns huddled around hilltops that reminded us of Spain and Italy rather than of Massachusetts or Nebraska. The tallest building was not the water tower or the grain elevator, nor was it the First National Bank; it was the handsome old baroque church. The external aspects of these towns have not changed very much since the time of their establishment in the sixteenth century, a hundred years and more before the North American area achieved a character of its own.

The big city of São Paulo, on the other hand, is teeming in a turmoil of volcanic growth such as the metropolitan centers in the interior of the United States must have experienced several decades ago. Skyscrapers and other buildings of modernistic boldness and impressive beauty are shoot-

ing up rapidly out of the red clay, which is lacerated by bulldozers wherever you look. The intellectual climate of Brazil seems to be the result of a similar dichotomy. The vast majority of the population goes through (if at all), only the most elementary processes of education, while the few institutions of higher learning, fashioned after the models of the European continent, adhere to very severe standards in order to accommodate the most promising students selected in competitive examinations from an oversupply of eager candidates. Unfortunately, the standards prevailing in music education seem to be somewhat less exacting. We had no opportunity to inspect any of the official music schools, since they were not in session during our visit, but we did not hear many good things about their mode of operation and achievement. In this field, however, the Pro Arte Brasil, an influential non-profit organization for the promotion of arts and sciences, has opened up an

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Musical America

(Founded 1898)

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115 West 57th Street, New York 19, N. Y.
Telephone: Circle 7-0520 Cable Address: MUAMER
Subscription Rates: United States and Possessions, \$5 a year; Canada, \$5.50; Foreign, \$6. Single copies, 30 cents
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Olin Downes Describes The Brussels Competition

The following account of the recent Queen Elizabeth of Belgium Competition in Brussels was written by Olin Downes, music critic of the New York Times, who served as one of the judges. Because it gives a graphic impression of an important international event in which American performers acquitted themselves well, we turn this month's editorial page over to Mr. Downes' article, which is reprinted in part with the kind permission of the New York Times.

THE first American to win the first prize in a great international musical competition is 24-year-old Leon Fleisher of San Francisco, "Premier Laureat" of the Queen Elizabeth of Belgium International Musical Competition of 1952, which is today the most important and admirably conducted musical contest in the world.

The advantages of Mr. Fleisher's success are far-reaching. They fairly launch him on what can be called the major phase of his career. The medal of honor which Queen Elizabeth bestows upon him in person and the substantial sum of money, amounting to approximately \$3,000, are the immediate rewards of the occasion. But in addition to these handsome recognitions there will be the certainty of appearances with orchestra which have been held open by leading symphonic bodies in Europe for the winner of this competition. There will also be recitals all through Europe as the result of his victory.

This victory was thoroughly earned by talent, experience, hard work and solid teaching. Also, a fact impossible to overestimate, it is in part the fruit of the experience of the concert platform in America and Europe which Mr. Fleisher's exceptional talent had brought him.

The young American came to the Belgian competitions capable of projecting his musical conceptions over the footlights in a way to reach and impress an audience. The fact is important. It points to musical opportunities that even in war-stricken and poverty-laden Europe are available for young musicians, of which a rapidly increasing number of young American singers and instrumentalists are taking advantage each successive year.

There is little money in this for them, but infinitely valuable opportunity for experience of the concert stage. For it can be said without invidiousness that the two other Americans who, with Fleisher, won three of the twelve prizes bestowed, were very near him in their degree of innate talent. Thus Lamar Crowson, who also played the Brahms D minor Concerto for his winning effort, is an artist perhaps more on the lyrical and poetical side than Fleisher, while he has yet to gain his colleague's full measure of authority and projective power on the stage. And it can now be told that in the opinion of this writer, honored in being appointed a member of the jury, the best reading that any one of the contestants gave of the manuscript concerto the contestants were required to study in isolation and prepare in a single week for concert performance was given by the third American of the prize-winners, Theodore Lettvin of Chicago.

There was a complete absence of chauvinism of any kind on the part of directors, contestants, judges and public.

Two juries sit for the greater part of a

month. They are of international membership. The greatest musicians whose engagements permit their participation in the judgments are invited from far and near. Artur Schnabel told us that he had come from California solely to serve on this jury. The competitors were first tested as soloists. In the initial eliminating contest they had to play one of the clavier compositions of Bach, either the "Italian" Concerto, the Chromatic Fantasy, or one of the toccatas or partitas; and then the Sonata in E flat, K. 282, of Mozart.

Twenty-five of the seventy-five original contestants passed this test. The second one had a new location. It was obligatory for the competitors to interpret by memory a newly published Sonatina, a work in three movements, exceedingly well made, somewhat in the neo-classic vein, by the Belgian composer, Francis de Bourignon. The Sonatina had been composed especially for this occasion.

The jury next had to listen to a composition selected by the competitor himself. Thereafter the competitor had to play at the behest of the jury such works as they designated from the performers' stated repertoire.

The final tests were of the abilities of the chosen twelve to play with orchestra, and again the test was a double one. Each competitor had to play two movements of the Second Concerto of the Belgian composer, Raymond Chevreuille, also written for the contest. The twelve competitors were isolated for a week to master this work which, in the opinion of the present reporter, was a terror.

Only one muffed it. Only four failed to show a real grasp and high degree of mastery of its contents.

The jury retired, after an official's announcement that its final decisions would be announced in approximately an hour's time.

Then the announcement of the names. With the first one, at least, it was evident that the audience had made the same decision as the jury. A great shout of joy and acclaim went up from the whole house as the name of "Layon Fleishair" came from the president's lips. It was not a Belgian that this Belgian audience was applauding. Yet the sheer conviction and enthusiasm for the verdict for a young artist from the land overseas made the air electric. The cheering was long and loud, and the throat tightened, in these days of insanity and international suspicions and rumors and alarms of war, to feel that in the domain of art all the hearts present beat as one and rejoiced in a talent come into his own.

When Karl Engel of Switzerland, the second prize winner, and sharer with Fleisher of the special medal which the Queen would personally bestow on the contestants, took the neighboring seat in the ranks of the victorious, the two lads hugged each other hard. The third winner was the Italian girl, Maria Tipo. She was embraced by both of them with, if one may say so, a pardonable enthusiasm.

Of the original seventy-five there were two from Australia, two from Austria, fifteen from Belgium, one from Bulgaria, one from Canada, one from Colombia, two from Cuba, one from Denmark, five from the United States, fourteen from France, eleven from Great Britain, three from Italy, one from Norway, six from Holland, four from the Federation of West Germany, two from Switzerland, one from Turkey, one from Uruguay, one from Yugoslavia and one without a country.

Musical Americana

WHEN the Ile de France sailed for Europe on June 4 **Rudolf Bing**, **Zinka Milanov**, **Lilli Kraus**, and **Samuel Dushkin** were aboard. Mr. Bing and his wife will be on vacation there after he hears performers and performances in Milan, Florence, Rome, Munich, and Berlin this month. Miss Milanov was on her way to spend the summer with her husband, the Yugoslav ambassador to Norway. On May 29 **Astrid Varnay**, accompanied by her husband, **Hermann Weigert**, left for Europe on the America. At Bayreuth she will sing in **Wieland Wagner's** new production of *Tristan und Isolde*. Mr. Weigert will serve as an artistic assistant to Mr. Wagner for the same production. Following a six-week stay in Bayreuth, concerts and recording sessions in London, and guest performances at the Berlin Staatsoper, the couple will return to the United States in October.

Joseph Schuster recently left for Israel, where he is to make eighteen appearances as soloist with the Israel Philharmonic and to play six recitals within a month. On June 11 **Michael Rabin** flew to Australia for a tour of three months, during which he will appear with the orchestras of six cities in 27 concerts. **Isaac Stern**, having completed his role as Eugene Ysaye in *Tonight We Sing*, the motion picture based on the life of **S. Hurek**, flew to France on June 5 to appear at the Prades Festival. He is to return to the United States early next month for engagements at Lewisohn Stadium, Robin Hood Dell, and Ravinia Park. The Vienna Philharmonic engaged **Peter Trump** to sing a Bach solo cantata in a concert on June 15. The bass-baritone will return to this country in September.

This summer **Anna Russell** is to appear with the Toronto Symphony in a Promenade Concert, as soloist with the New Orleans Summer Pops Orchestra, at Aspen Institute, and in the Brevard Music Festival. Miss Russell will appear at the Museum Theatre for a week in September in a fund-raising project for a Canadian National Theatre. In July **Franz Allers** will conduct concerts at Lewisohn Stadium, Robin Hood Dell, and in the Public Auditorium series in Cleveland.

A daughter was born to **Eunice Alberts** and her husband, **Dean Nicholson**, on May 6. The young lady was named **Adelle Roberta Selma Mednikof** and her husband, **Paul Pakter**, became the parents of their fifth child, a girl, on May 22. On May 18 **Maybell Crawford** became the bride of **Arthur Ferrante** in Forest Hills, Long Island. A motion picture contract with a starting salary of \$1,000 a week was recently approved for **Chet Allen**, thirteen-year-old boy soprano from the Columbus Boy-choir who sang the leading role in **Gian-Carlo Menotti's** television opera *Amahl and the Night Visitors*. A contract for **Anna Maria Alberghetti**, who is fifteen, was approved at the same time.

The **First Piano Quartet** completed its first tour in Canada in April. The ensemble is scheduled to return to that country in October. Rameau's *Dardanus* and Gluck's *Armide* were recently conducted on the BBC Third Programme by **Edmond Appia**. During the past season **Florence Manning** sang Elsa in a concert performance of *Lohengrin* given in English by the Indianapolis Symphony. **Edouard Nies-Berger** has resigned as organist of the New York Philharmonic-Symphony and will collaborate with **Albert Schweitzer** on musical and literary work. **Henry L. Scott**, who has recently returned from a tour in Nova Scotia, is fully booked for tours in November, January, and February next season. During a spring tour of Louisiana and Texas **Ernst and Lory Wallfisch** played a viola and piano recital at Southeastern Louisiana College, and Mr. Wallfisch was soloist with the Baylor Symphony.

On May 26 **Margarita Zambrana** created the role of Matilde in the first performance of **José Maury's** opera *La Esclava*, which was given at the Teatro Nacional in Havana. On May 27 the opera was played in the square in front of the cathedral. Miss Zambrana will be the soloist in two orchestra concerts at Chautauqua this summer. **Jon Smetzerlin** flew to Singapore late in March to give a recital and make three appearances with orchestra within a week. On Aug. 26 the pianist will begin a tour of the Scandinavian countries that will keep him busy until he returns to the United States in October.

The cast of *A Night in Venice*, the Strauss operetta being produced this summer as an extravaganza at the new Marine Stadium, Jones Beach, Long Island, is to include **Martha Errolle**, **Laurel Hurley**, **Thomas Hayward**, and **Kenneth Schon**. **Nadine Conner** was honored at an alumni luncheon given at the University of Southern California on May 17 when she was given the *Asa V. Call Achievement Trophy* for "accomplishments bringing the greatest honor to the university for the year."



After an absence of four seasons Feodor Chaliapin returned in 1932 to the United States for a concert tour. Here the Russian bass rehearses in the presence of his wife and two daughters, Dacia and Stella

WHAT THEY READ TWENTY YEARS AGO

Novelties and Newcomers

Giulio Gatti-Casazza has announced the novelties and new singers for the Metropolitan next season. The new works include Grunberg's *The Emperor Jones*, Rossini's *Il Signor Bruschino*, and Strauss's *Elektra* (previously sung in New York only at the Manhattan Opera House). Revivals will be Smetana's *The Bartered Bride*, Montemezzi's *L'Amore die Tre Re*, and Puccini's *Manon Lescaut*. Four American artists have been added to the roster—Helen Gleason, soprano; Rose Bampton, contralto; Richard Crooks, tenor; and Richard Bonelli, baritone. New European singers are Frieda Leider, soprano; Tito Schipa, tenor; Gustaaf de Loor, tenor; and Ludwig Hofmann, bass.

Crooning Stigmatized

Musicians gave tart opinions of crooning in a symposium on radio singing. Walter Damrosch said it is "a perversion of love." Charles Martin Loeffler believed it "belongs in the realm of pathology." "An abomination," said Eugene Goossens. "Makes me sick at my tummy," declared Nikolai Sokoloff, etc., etc., etc.

Enterprising

The opera department of the Juilliard School presented the first American performance of G. Francesco Malipiero's *Il Finto Arlecchino* (The False Harlequin) and a revival of Ermanno Wolf-Ferrari's *The Secret of Suzanne* on April 28, 29, and 30. These surpassed other former ventures in worthy acting, stage deportment, attractive settings and costumes, as well as brilliant playing by the orchestra under Albert Stoessel, and some good singing by the principals.

An Important Move

The Westminster Choir School, under the direction of John Finley Williamson, which was formerly located in Dayton, Ohio, and is now affiliated with Ithaca College, will be moved to Princeton next autumn.

Projected Merger

Plans are being perfected for a merger of the San Francisco symphony and opera managements in the interest of economy. . . . The funds of the two associations will be kept entirely separate.

Furor

Wilhelm Furtwängler, conductor of the Berlin Philharmonic, threw a bombshell into the international orchestral situation when he referred to American orchestras as "pet dogs" in a speech made on April 17 during the Philharmonic jubilee. Those who heard the speech, which was consider-

ably curtailed in the printed version, insist that Mr. Furtwängler used the term "Luxushunden," although "luxury orchestras" is the term which appears in print.

Vale, Beniamino!

With salary agreements in course of readjustment and uncertainty prevailing as to whether several important artists of the Metropolitan will return for the shortened season next year, Beniamino Gigli announced that he had returned his three-year contract to the management, with loss of \$300,000 to himself, rather than accept conditions which he regarded as irreconcilable with his dignity as a man and an artist.

European Opera Premieres

Robert Heger's *Bettler Namenlos* (Nameless Beggar) had its premiere at the National Theatre in Munich on April 8. . . . Gino Marinuzzi's *Palla de' Mozzi* was heard for the first time at La Scala on April 5.

On The Front Cover

CHARLES MUNCH was born in Strasbourg, Alsace-Lorraine, on Sept. 26, 1891. He studied music at the Strasbourg Conservatory, specializing in the violin; in Paris and Berlin; and in Leipzig, where he took conducting under Wilhelm Furtwängler. In 1919 he became a violin teacher at the Strasbourg Conservatory and concertmaster of the local orchestra. From 1926 to 1933 he was concertmaster of the Gewandhaus Orchestra in Leipzig. In 1935, after two years in Paris, he was appointed conductor of the Orchestre de la Société Philharmonique, and from 1938 to 1946 he was conductor of the Orchestre du Conservatoire. Appearances with orchestras in London and in music festivals in Zurich and Prague were followed by his American debut, when he conducted the Boston Symphony on Dec. 27, 1946. During the 1948-49 season he made a 41-concert tour of the United States and Canada with the Orchestre National de France. In October, 1949, he succeeded the late Serge Koussevitzky as conductor of the Boston Symphony, a position he still holds. This May he went to Europe with the orchestra for its first European appearances, which included concerts in the Masterpieces of the Twentieth Century festival in Paris. He had made numerous recordings abroad, and in this country is represented on RCA Victor records as conductor of the Boston Symphony. (Photograph by Geoffrey Landesman, Cleveland, Ohio.)

CONCERTS IN NEW YORK

Laparra Memorial Town Hall, May 10, 3:00

Isidor Philipp made his first public concert appearance in eight years when he played Saint-Saëns' Sonata in D minor, for piano and violin, with John Corigliano in this memorial concert for the composer Raoul Laparra. The venerable pianist (he is now 89 years old) was a friend of Laparra, and the Saint-Saëns sonata was one of Laparra's favorite works.

The remainder of the program was devoted to music by Laparra. Martial Singher and Mildah Polia each sang six songs and took part in the last act of La Habanera, an opera given by the Metropolitan in 1924. Paul Creston conducted this excerpt, in which the soloists and chorus were accompanied by organ and piano. Andrée Berty and Emilio Osta played the composer's own two-piano reduction of the tone poem Un Dimanche Basque.

Laparra, who was born in 1876 and killed in a bombing of Paris during the second World War, was a pupil of Massenet and Fauré, and his music reflects their romantic influences. The writing in the tone-poem is facile to the point of fault, but the songs profit from a more economical approach.

—A. H.

Gershwin Concert Carnegie Hall, May 10

Hazel Scott, June McMechen, Todd Duncan, and Abba Bogin were soloists in an all-Gershwin concert given for the benefit of the St. Charles School and Community Center Fund. Miss Scott played the Concerto in F and a group of solo improvisations on Gershwin songs; Miss McMechen and Mr. Duncan sang the usual excerpts from Porgy and Bess; and Mr. Bogin played the Rhapsody in Blue. Charles Paul, the conductor for the evening, opened the concert by leading the 65-piece orchestra in An American in Paris. The more enjoyable moments of the program were provided by the Porgy and Bess duet Bess, You Is My Woman Now, Mr. Bogin's spirited fulfillment of his assignment, and the torrid finale of Miss Scott's medley.

—A. H.

John Harms Chorus Town Hall, May 11, 5:30

The John Harms Chorus, directed by John Harms, was assisted by Iona Harms, soprano; Robert Price, tenor; Warren Galjour, baritone; Milton Kaye, pianist; and the Lenox School Glee Club in a program that consisted of Dvořák's Te Deum, Lili Boulanger's Psalm 24, and selections from Offenbach's La Belle Hélène in addition to pieces by Purcell, Bach, and Mozart. Mr. Kaye played Beethoven's Les Adieux Sonata.

—N. P.

Constantine Stronghilos, Pianist Town Hall, May 11

Constantine Stronghilos, who has given annual recitals for some twenty years, gave over a large part of his program to works by Wallingford Riegger (items from From New and Old; Tone Pictures; and Blue Voyage) and himself (Etude and Sonata), some of which he had played last season. Chopin and Ravel, who had been represented at his last appearance, also had a place on this program along with Mendelssohn, Dohnányi, and Rachmaninoff.

As a pianist, Mr. Stronghilos created a good total impression, particularly with regard to his tone, which was always pleasant. Although there was a good deal of smeared playing there were also passages of technical clarity and brilliance, and if there were times when a peculiarly listless

quality of personality apparently caused him to let the line sag dismally there were also moments of considerable poetic sensitivity. As a composer, he was also uneven. His music had some striking dissonances and was well written for the piano, but it seemed completely improvisatory, without direction and without continuity.

—A. B.

Concert Choir Carnegie Recital Hall, May 12

The first concert in a series of two scheduled by the Concert Choir, directed by Margaret Hillis, was distinguished by an ingratiating performance of Haydn's Theresian Mass, in B flat major. Miss Hillis' group, which appeared at Times Hall last year as the Tanglewood Alumni Chorus, sang it with a hearty, yet cohesive, tone that surpassed anything heard in the 1951 concert, and the ensemble between chorus and orchestra was precise and balanced in a buoyant interpretation.

The program also included Eliot Greenberg's Three Psalms, for chorus and orchestra; most of Brahms's Liebeslieder Walzer, Op. 52; and Debussy's Trois Chansons. The psalm settings, composed during the past winter and first performed by the Concert Choir in the 1952 WNYC American Music Festival, sound like the results of much hard labor unlightened by inspiration. Their lines are often awkward, their sonorities are frequently out of balance, and the musical ideas themselves seem forced.

For some strange reason Miss Hillis chose to perform the waltzes, which were composed as four-hand piano pieces with ad lib voice parts, with the original piano score arranged for a single player. The result of this foolish economy was that the waltzes lost at least fifty percent of their brilliance, color, and variety and became tiresome before they were finished.

—A. H.

Richard Weagly, Tenor Town Hall, May 11, 3:00 (Debut)

A sizable Mother's Day audience was on hand to hear the first public recital appearance of Richard Weagly, a mature musician who serves as director of music for the Riverside Church in New York. On paper, his program was one of the most interesting in several seasons. It held four of Wolf's Mörike settings (Der Tambour, Die Geister am Mummelsee, Lebe Wohl, and Der Jaeger), four songs by Griffes (La Fuite de la Lune, The Lament of Ian the Proud, Symphony in Yellow, and An Old Song Resung), the first American performance of André Jolivet's Suite Liturgique, four hymn settings by Vaughan Williams (Lord! Come Away; Who Is This Fair One?; Come Love, Come Lord; and Evening Hymn), and four Pizzetti songs (La Pesca dell' Anello, Oscura è il Ciel, I Pastori, and Canzone per Ballo).

It frequently happens in events of this sort that the music, however worthwhile and unusual, has not the inherent toughness to make its points through the medium of flawed performances. This recital was a reductio ad absurdum, for Mr. Weagly proved to have no voice whatever, in the minimum sense that professional singers are said to have voices.

He could indicate pitches accurately, it is true. His diction was unflinchingly clear, and his literal musicianship was above reproach. But the sounds he emitted were extremely thin, unresonant, and colorless, so lacking in character that even when pushed and spread beyond their natural chamber dimensions they had not enough interest to be termed ugly.

He was never untasteful, although taste and primness were sometimes too nearly congruent to excite free admiration.

In short, the burden was continually on the listener to try to cross the gap between the composer and the performer. The signposts were there, but a signpost is not a bridge.

Having made these reservations, it would hardly be fair to give more than skeletal accounts of the songs Mr. Weagly sang. Der Tambour and Der Jaeger need ringing tones; the other two are full of obligatory color, as are the Griffes songs, particularly the fine Symphony in Yellow. Vaughan Williams' hymns are sensitive and strongly conceived in his archaic, folksong vein. The Pizzetti songs are varied and individual in detail—particularly the delicate Oscura è il Ciel, Canzone per Ballo has inherent in it a fine climax; La Pesca dell' Anello is a kind of Italian version of one of Wolf's cute songs; and I Pastori indicates that shepherds in Italy sound rather like shepherds in the Auvergne.

Jolivet's Suite Liturgique is in eight sections—Prelude, Salve Regina, Alleluia, Magnificat, Musette, Benedictus, Interlude, and a final Alleluia. In addition to the voice it requires oboe and oboe d'amore, cello, and harp. The Musette and Interlude are purely instrumental. The music to the Latin texts, quietly reverent in mood, is readily identifiable as to its country of origin despite its florid, wailing Eastern melismas. Aaron Bodenhorn played the cello, Lois Wann the wind instruments, and Ruth Negri the harp. For the rest, Charles Wadsworth was at the piano.

—J. H., Jr.

Gerald Cassen, Bass-Baritone Town Hall, May 15 (Debut)

Gerald Cassen, a native of South Africa, has been heard in opera and on the concert stage in England and on the Continent, as well as in South Africa. He proved to be a well-schooled artist with a basically pleasing voice of dark timbre that was effective only in the middle range. At the top, the tones became thin and nasal in quality, and at the bottom they were breathy and unsupported.

In the Caldara and Handel arias which opened the program Mr. Cassen revealed his sense of classic style, but he did not sing them fluently or expressively enough to raise them above the level of routine. Again, in the Vier Ernste Gesänge of Brahms, his interpretations were tasteful, but his singing lacked the technical power and searching emotional quality necessary to project these sombre works convincingly. Otto Herz's accompaniments of them were full of distracting technical blemishes. Verdi's commonplace aria O tu Palermo, from I Vespri Siciliani, gave Mr. Cassen opportunity to show dramatic gusto, and his voice sounded fuller and richer in its climactic phrases. He did not have the endless breath needed for Delius' exquisite song, So White, So Soft, So Sweet Is She (which is a setting of Have You Seen but a White Lily Grow?) or for Barber's Rain Has Fallen.

Mr. Cassen sang songs by Rachmaninoff, Moussorgsky, and Rimsky-Korsakoff in Russian. He devoted his final group to Israeli songs by Lavry and Hoffman-Belarsky and three South African songs by Wendt and Joubert. Mr. Herz's accompaniments, except in the Brahms songs, were satisfactory.

—R. S.

Jewish People's Chorus Town Hall, May 17

The enterprising Jewish People's Philharmonic Chorus, conducted by Leo Kopf, offered the first American performance of Dimitri Shostakovich's Song of the Forest. The

orchestral accompaniment to the oratorio was performed in a two-piano arrangement by Reuven Kosakoff and Walter Weinberg. I. Dolmatovsky's original Russian text has been translated into Yiddish by N. Buchwald.

Song of the Forest celebrates the project of the regeneration of the deserts of central Russia into forest land. Propaganda music it may be, but it is excellently written. The version of the text used at this concert (most of which could be followed with a knowledge of German) sounds sensible and convincing, and Shostakovich's music, although curiously conservative, even Brahmsian, in melodic and harmonic idiom, is superbly effective. The spacing of the voices, the contrasts of vocal color, the massing of climaxes all reveal the hand of a master composer.

The soprano, tenor, and bass solos in the work were capably sung by Gladys Spector, Raymond Smolover, and Manfred Hecht. Especially fine is the tenor solo, accompanied by chorus, in the sixth section of the oratorio, in which a youth sings of the beauties of nature. The melody is haunting, and Shostakovich has set it with consummate art. The whole performance, although rough in places, was vital. Mr. Kopf made the most of the music, never letting the meaning get lost even in the passages where the going was rough for the chorus.

The concert opened with a performance of another oratorio, Martin Luther, with text by A. Liesin and music by Jacob Schaeffer. Although musically negligible, the work was movingly sung by the chorus and by the soloists. Miss Spector, Mr. Smolover, and Mr. Hecht. Each of the three soloists offered a group of solo songs and arias, with Mr. Kosakoff at the piano.

—R. S.

Queens College Concert Hunter College, May 17

This concert for the benefit of the Queens College Music Library was given by the college choral society, choir, and orchestra, assisted by Donato Bracco, tenor, and Mac Morgan and Floyd Worthington, baritone. John Castellini conducted the major work of the evening—Karl Rathaus' Diapason, for chorus, baritone, and orchestra, which was given its first performance. The composer selected the text from Milton's A Song for St. Cecilia's Day and divided it among three of the composition's four movements. The second movement—Meditation—is for orchestra and humming voices.

The impression gained from a single hearing of Diapason is that it is a fluent but rather tiresome work. It holds a wide range of sonorities, most of them well calculated, and the conservative modern idiom is constant and easily comprehended. Although the musical ideas are not particularly arresting, the formal deficiencies of the composition constitute its greatest shortcoming. Shapelessness and looseness of construction make it seem longer than it actually is.

Mr. Morgan sang his grateful lines fervently and with good tone, but the chorus was not quite equal to all of the demands made on it.

The program opened with a performance of Bach's Cantata No. 131, Aus Der Tiefe, sung in English under the direction of Leo Kraft.

—A. H.

Tchaikovsky Night Carnegie Hall, May 17

Gibson Morrissey conducted sixty players from the New York Philharmonic-Symphony in this evening of music by Tchaikovsky. The works presented were the Fourth Symphony; the B flat minor Piano Concerto, with Carolyn Gray as soloist; and Romeo and Juliet (Continued on page 18)

Van Riebeck Festival Marks South African Anniversary

By ADELHEID ARMHOLD

CELEBRATING the three-hundredth anniversary of the landing of the Dutch pioneer Van Riebeck in the southernmost part of Africa, an international music and drama festival was given in Cape Town in March. The Van Riebeck Festival was designed to show the achievements of the white race in this region. Musical and dramatic performances were offered every evening. The guiding force of the musical portion of the festival was Erik Chisholm, director of the local college of music.

The programs involved both South African performers and such international artists as Szymon Goldberg, Hans Rosbaud, Hans Henkemans, the Vienna Choir Boys, the English singer Emilie Hooke, and the French singer Yvonne Flamand. The Cape Town Municipal Orchestra was combined with the Johannesburg City Orchestra in an ensemble of over a hundred players and was therefore able to play such works as Berlioz' *Symphonie Fantastique*, Respighi's *Pines of Rome*, Strauss's *Tod und Verklärung*, Hindemith's *Mathis der Maler*, Stravinsky's *Petrouchka Suite*, Mahler's *Fourth Symphony*, and Ravel's *Second Daphnis et Chloé* suite.

Mr. Goldberg filled the concert hall for three violin recitals, three appearances with the orchestra, and a chamber-music concert, enlisting string players from the Johannesburg City Orchestra, in which he both conducted and played Bach's *Concerto for Two Violins with Pierre de Groote*. In his recitals, his accompanist was Manuel Villet, a graduate of the College of Music. In his orchestral appearances—conducted by Enrique Jorda, conductor of the Cape Town Municipal Orchestra; Fritz Schuurmann, who recently resigned after three years as conductor of the Johannesburg orchestra; and Mr. Rosbaud—Mr. Goldberg played the Beethoven and Mendelssohn violin concertos and gave the world premiere of a concerto by Chisholm. The new concerto is dedicated to Mr. Goldberg, who edited the solo part and will present the work at the Edinburgh Festival. Like all the music Chisholm has written since 1948, the concerto shows the influence of Hindustani music, although it is basically western and of the twentieth century.

Mr. Rosbaud made an unforgettable impression conducting such diverse works as the Ravel suite, Debussy's *L'Après-midi d'un Faune*, and Brahms's *First Symphony*. Mr. Henkemans was soloist in his own *Pasacaglia and Fugue*, for piano and orchestra, a work with striking rhythms and deeply serious content. His performance of Mozart's *D minor Concerto*, however, failed to evoke the charm and graciousness of the music.

Mr. Schuurmann gave a serene interpretation of the Mahler symphony, and Nelly du Toit, a student at the College of Music, sang the soprano solo with appropriate naïveté. Soloists in the concerts conducted by Mr. Schuurmann were the Johannesburg pianist Adolf Hallis, who played Ravel's *G major Concerto* dynamically, and Maria Neuss, Mr. Schuurmann's wife, who played Pfitzner's *Violin Concerto* with majestic style.

Mr. Jorda opened the festival with the *Symphonie Fantastique*, which



Szymon Goldberg (left), with Erik Chisholm, whose new violin concerto he introduced in South Africa

gave Cape Town its first opportunity to hear the effects an orchestra of a hundred can produce. He also presented Arnold van Wyk's *Rhapsody*, commissioned for the occasion from the South African composer, and conducted van Wyk's *Second Symphony*, in one movement.

The Vienna Choir Boys attracted capacity audiences that included many people not usually seen at concerts. Erna Sack, the so-called German nightingale, gave a recital during the festival period; she was well received by the general public but did not enjoy much success in serious musical circles. An outstanding event was the concert by the De Groote String Quartet (made up of members of the Johannesburg orchestra); their program contained a quartet by van Wyk and Benjamin Britten's *Sinfonietta*.

Miss Hooke, accompanied by Mr. Hallis, presented song cycles by Mahler, Berg, and Dallapiccola, and individual songs by Yugoslavian and Czech composers. She achieved a wide range of color. Among the local artists participating in the festival were Betsy de la Porte, mezzo-soprano, who gave a sensitive performance of Ravel's *Shéhérazade*; Cecilia Wessels, soprano, who sang the closing scenes of Wagner's *Götterdämmerung* and *Tristan und Isolde*; Beatrice Gibson, contralto, who was heard in Wagner's *Wesendonck* songs; Elsie Hall, pianist, who gave a brilliant performance of Rachmaninoff's *Second Concerto*; and Elisabeth Kempf, who played Tchaikovsky's *B flat minor Concerto*.

A South African national opera, *Tafelberg se Kleed*, with both music and libretto by Albert Coates, was presented during the festival. The composer's wife, Vera de Villiers, was in charge of the production. The three-act opera in folk style is based on a South African legend. There are gay scenes in which South African folk songs and dances are employed, a storm at sea, and witches' revelry on the Tafelberg. Until the third act Coates does not reveal his dramatic gifts or write really seriously. The singers, with few exceptions, were dilettantes who did the best they could. The costumes and scenery were excellent, and Miss De

Villiers' stage direction was expert.

The performance of Berlioz' *Les Troyens* should have been the peak of the festival, but despite Mr. Chisholm's tireless preparation of it under difficult conditions it was not received with the enthusiasm it deserved. Perhaps it should have been cut. In any case, we must be grateful to Mr. Chisholm for enabling us to hear a work that is more often discussed than performed.

The festival was not only an artistic but a financial success. The fact that most of the concerts sold out was a heartening indication that Cape Town is becoming increasingly interested in good music.

Brazil

(Continued from page 13)

important range of activities. For the last three years, Pro Arte has applied the money it makes as a concert management along conventional lines to the operation of a six weeks' summer institute in Teresópolis.

This resort town, about fifty miles from Rio, back to the jagged peaks of the Serra de Orgão (Organ Mountains) may be reached by an ancient, rickety cog railroad or by an attractive mountain highway leading through Petropolis, where the graceful summer palace of Brazil's last emperor, Dom Pedro II, creates an old-world atmosphere strongly reminiscent of Bad Ischl, the somnolent Austrian summer residence of Francis Joseph.

In Teresópolis some sixty students from all parts of the country (many from the equatorial states to the north) gathered this summer to receive instruction in theoretical and practical subjects, from children's "initiation to music" to advanced composition. The director of the school and organizer of the curriculum was H. J. Koellreuter, a German composer of 36, who in sixteen years of residence in Brazil has gained a highly respected and influential position as a promoter of progressive musical activities. Mr. Koellreuter also conducted the choir of the summer school, which at the end of the session presented a remarkable first performance of a newly discovered a cappella mass by Mozart. The performance took place in a thanksgiving service administered in one of the local churches by one of the students, a young, progressive priest from Salvador.

The atmosphere of the session was dynamic, and toward the end it became somewhat hectic, since, as frequently happens in enterprises of this sort, a great many unscheduled projects, lectures, demonstrations, roundtable discussions, and the like crowded in upon the regular schedule. We were strongly reminded of the unforgettable days at Black Mountain College, in North Carolina, and of similarly dizzy weeks at Darmstadt, in Germany. But all of it was highly stimulating, and remarkable scholastic achievements resulted.

Encouraged by the success of the summer courses, Pro Arte has founded a permanent conservatory in São Paulo. It is named the Escola Livre da Musica, to indicate its independence from the conventional plans of instruction. A comfortable building has been rented and handsomely equipped by the interior-decorating firm Casa e Jardim, whose chief, Theodor Heuberger, plays an important part in the organizational department of Pro Arte. A conspicuous note in these proceedings was the optimism and enterprising spirit of everybody concerned. No one seemed to be troubled by worries about the crises of one kind or another that stifle initiative elsewhere, and no one seemed to doubt that the considerable funds necessary would be forthcoming.

As in most countries that have emerged from colonial or semi-colonial status in the not too distant past,

there is in Brazil a self-conscious awareness of blood and soil. As a consequence, the folklorists look somewhat askance at the ventures of Pro Arte. In this attitude they are joined by the hidebound reactionaries. The most articulate opponents of progressive tendencies and the most eloquent advocates of *macumba* and similar grass-root affairs are musicians whose Communist allegiances or sympathies are generally known; considering the artistic doctrines proclaimed in Soviet Russia, this does not seem odd.

At times Brazil seems to move in all directions simultaneously and at others it seems to move not at all. Sometimes this is surely a little tiresome, but at other moments it is fascinating.

Holland

(Continued from page 12)

Amsterdam Concertgebouw has never offered a stranger sight than on the night of Nov. 13, when homage was paid to the famous harpist Rosa Spier on her sixtieth birthday by twelve pupils and pupils of pupils who played a Little Suite for Twelve Harps, composed for this event by Lex van Delden and the writer.

RECITALS of importance have been given by the pianists Theo Bruins; Hélène Boschi, who had the excellent idea of concluding her recital with the great E flat Sonata of Haydn after playing Bach, Debussy, Roussel, Barraud, and Dukas; Vasso Devetzi; Marie-Thérèse Fournéau, who played all of Debussy's *Études*; and Myra Hess, whose interpretation of Beethoven's Sonata, Op. 111 was on that supreme level of artistry and pianistic mastery that seems to be attained just once a season. Two young Dutch harpsichordists gave recitals. Jaap Spigt introduced new works by Dutch composers; Gustav Leonhardt attempted to play Bach's entire *Kunst der Fuge*, partly with the help of a second player, Hans Brandts Buys.

Other recitals were by the young Indonesian violinist Lim Kek Tjiang; the Turkish cellist Feyha Talay; and such singers as Gérard Souzay, Noémie Pérugia, Dietrich Fischer-Dieskau, and Nancy Evans. Miss Evans' program as well as her interpretations were characterized by exceptional distinction; her pianissimo was unforgettable, for it was produced with the greatest mastery and without the slightest display. Her program included works by Haydn, Monteverdi, Purcell, Duparc, Berlioz, Lennox Berkeley, and Benjamin Britten. Felix de Nobel assisted her at the piano. The soprano Irma Colassi deserves mention for her superb performance of the solo part in Caplet's *Le Miroir de Jésus*.

Among the musicians from overseas who excited interest by their qualities as interpreters or by their programs, or by both, were Andor Foldes, who played an all-Beethoven program, Leon Fleisher, Carmen Vitis-Adnet, Frank Glazer, Gina Bachauer, Seymour Lipkin, and George Walker, pianists; Luboshutz and Nemenoff, duo-pianists; the violin-and-piano duo of Maro and Anahid Ajemian (who presented new works by Alan Hovhanness and Ben Weber); Betty-Jean Hagen, violinist; Edmund Kurtz, cellist (who introduced Prokofiev's Cello Sonata, Op. 119, and Ginastera's *Pampeana*); and the singers Irma Cooper, Rose Dercourt (who gave a complete performance of Monteverdi's *Lamento d'Arianna*), and Carlos Puig. The purity of voice and mastery of technique of Mr. Puig, a Mexican, were equalled by his musicianship; his interpretations of songs and folksong arrangements by Revueltas and Moreno and of unaccompanied Indian incantations were no less impressive than his *mezzo voce* in an air by Marco da Gagliano.

CONCERTS

(Continued from page 16)
meo and Juliet. A capable conductor, Mr. Morrissey provided competent readings of the symphony and the overture-fantasy and a sympathetic accompaniment for the pianist in the concerto. The finale of the symphony, with its powerful tutti, was the high point of the evening. The conductor did not seem to have the breadth of feeling to give much life to the slow movement. Miss Gray exhibited better musical intentions than technical equipment. The audience, of good size, was enthusiastic.
—A. B.

Doris Bolvig, Pianist Lawrence Turner, Bass-Baritone Carl Fischer Hall, May 18

Doris Bolvig and Lawrence Turner gave this recital for the benefit of Gould Farm. Great Barrington, Mass. Miss Bolvig played two groups of works, one by Chopin and one by MacDowell; Mr. Turner sang arias by Mozart and Wagner; songs by Purcell, Schumann, and others; and a group of light-opera selections.
—N. P.

Daria Karanowicz, Pianist Town Hall, May 18

A spontaneous musical temperament raised Daria Karanowicz-Hordinsky's recital above the average. The Ukrainian pianist displayed a real flair for the grand manner. The feeling was always there and obviously sincere, if sometimes (as in Chopin's G minor Ballade) quite misguided. Brahms's B minor Rhapsody was perhaps her best interpretation of the evening, for its poetic subtleties and booming rhetoric were much more judiciously contrasted. The pianist's primary lack, however, was a technique to match her virtuoso approach. Had she played at a less headlong pace or presented less demanding works, she might have avoided the many little technical inaccuracies that dotted her recital. The program included first performances of Nestor Nyshankowsky's Little Suite and Paul F. Hennig's Scottish Scherzo, both of them salon trifles.
—A. B.

Jehuda Wuhl's Symphony WNYC Studio, May 18, 4:30

SESAC Inc., a performance-licensing organization, in co-operation with radio station WNYC, sponsored the American premiere of Jehuda Wuhl's Symphony No. 1 in a half-hour

broadcast by the New Chamber Music Society Orchestra, conducted by Paul Wolfe. In introductory remarks about the work, David Randolph described it as the first complete symphony from Israel to be heard in the United States.

Wohl was born in Berlin; he left Germany in 1933 and now lives in Tel Aviv. His symphony fleetingly suggests his present homeland in bits of Near-Eastern harmonization, orchestration, and thematic material, and the last movement starts out as a hora. But for the most part the music reflects the composer's European heritage, for it is a pleasantly conventional product of the Hindemith school. The structure develops clearly and simply until the end of the final movement, which brings in an odd violin cadenza and a pretentious peroration. The performance, adequate enough, was recorded on tape for rebroadcast in Israel.
—R. E.

John McCollum, Tenor Helen Clayton, Soprano Town Hall, May 18 (Debuts)

John McCollum and Helen Clayton were the joint winners of the fifth annual American Theatre Wing Concert Awards, sponsored by the music faculty of the wing's professional training program. It was the first time the award was shared.

Mr. McCollum, who gave the first half of the program, began with a particularly beautiful performance of Waft Her, Angels, from Handel's Jephtha. His light, sweet tenor voice soared easily through the aria in long, sustained phrases and with a notable purity of style. Nothing he sang later was quite as satisfactory, but exquisite phrasing and perfect diction were almost always in evidence. In Deposuit potentes, from Bach's Magnificat, he was a shade insecure in the fioriture passages, but in excerpts from Britten's cantata St. Nicolas he negotiated the difficult tessitura and dissonant intervals without difficulty, and he presented the text with dramatic appropriateness. Mr. McCollum had more temperament than voice for an impassioned performance of Il lamento di Federico, from Cilea's L'Arlesiana, and he lunged for the climactic tone in a way that made the sound ugly and seemed harmful to the voice. Marx's Hat dich die Liebe berührt and Debussy's Paysage Sentimental, better suited to the size of his voice, were quite moving in their lyricism and tenderness. A closing group of songs in English included the first performance of Kenneth Walton's The First Kiss, an effective sequence of musical bromides.

Like Mr. McCollum, Miss Clayton used a relatively small voice with excellent diction and tasteful phrasing. Her voice was basically limpid, but it developed a slight edge when used louder than a mezzo forte. The soprano produced a succession of delicately molded phrases in the songs by Barbara Strozzi, Mozart, and Schubert that made up her first group, but she seldom held them together as musical entities. Her performances lacked genuine emotional impulse and sufficient variety in mood. Miss Clayton was on much happier ground in some charming, emotionally less demanding modern Italian songs — Wolf-Ferrari's Quando Ti Vidi, Respighi's Egle, and Pizzetti's I Pastori. These seemed the singer's métier. Songs by Ralph Vaughan Williams and John Alden Carpenter and the aria Steal Me, Sweet Thief, from Menotti's The Old Maid and the Thief, all equally well suited to Miss Clayton's style, completed the program. Stuart Ross was at the piano for Mr. McCollum and David Garvey for Miss Clayton.
—R. E.

Music of Ray Crabtree Town Hall, May 19

All but buried under a mass of perfumed clichés there was some idiomatic writing and a capacity for pleasant sound in the music Ray Crabtree presented on this occasion. But an entire evening of pieces in the style of Chaminade and Lemare was much too much for comfort, and esoteric titles, such as The Will is Everything and My Love for the Whole, did not dignify them.

The participating artists were Alberta Jackson, mezzo-contralto; Elfrida Bos Mestechkin, violinist; and Lucile A. Bell, A. J. Taffs, and Carl Diton, pianists.
—A. B.

Henry Street Anniversary Town Hall, May 20

Celebrations of several kinds were held on the stage of Town Hall at this 25th anniversary concert of the Music School of Henry Street Settlement. The school orchestra was warmly applauded for its excellent work under Robert Scholz in Beethoven's Prometheus Overture, Schumann's Spring Symphony, and Hindemith's Three Pieces for String Orchestra, in which Sylvia Rosenberg was solo violinist. The school chorus took its place in the spotlight for excerpts from Haydn's The Seasons, with three young soloists—Rita Schoen, soprano; Robert Price, tenor; and Philip Cartwright, bass.

Midway in the proceedings, Newbold Morris, president of the Henry Street Settlement board of directors, introduced Grace Spofford, who has been the school's music director since 1935. Miss Spofford spoke movingly of the years of struggle and achievement of the music school and presented graduation certificates to four students—Minnie Cohen (theory), Annette R. de Luca (voice), Francis Mancini (trumpet), and Leroy M. Miller (piano). Then Miss Spofford was honored by the gift of a clock on behalf of the faculty and by flowers from the school's adult committee. Helen Hall, director of the Henry Street Settlement, was prevented by illness from attending.
—Q. E.

Ariadne auf Naxos Mannes Music School, May 19

In a semester-end program in the school's concert hall the orchestra and opera department of the Mannes Music School presented a concert performance of Richard Strauss's Ariadne auf Naxos, under the direction of Carl Bamberger. Before the opera Mr. Bamberger conducted the premiere of the winning composition in the school's recent Young Composer's Contest, Gagliarda for Cham-

ber Orchestra, by Alvin L. Epstein, a 26-year-old faculty member of the Julius Hartt School of Music in Hartford, Conn. A soundly developed structure based on a clear-cut theme, it is a workaday piece of no more than passing interest.

The opera performance, sung in English, was a highly creditable achievement for any group but particularly for a student one. The orchestra members and singers worked with enthusiasm and skill in a well-integrated version of the tricky score, and Mr. Bamberger conducted with a thorough understanding of the music. Two of the singers revealed remarkably fine voices. Catherine Bunn, the Ariadne, had a rich, powerful soprano, and she sang with a soaring, beautifully poised line, and Charles Aschmann used his rich, voluminous baritone voice with commendable agility in the lighter role of Harlequin. Rebecca Boling projected the difficult coloratura music of Zerbinetta with spirit and considerable accuracy, but her basically attractive voice was often imperfectly produced, giving it an edgy quality. Others in the cast were Jon Allen as Bacchus, Nancy Reep as Naiad, Esther Landi as Dryad, Mira Kent as Echo, Simon George as Scaramuccio, Anthony Costa as Trufaldino, and Edwin Easter as Brighella.

The concert was repeated on May 20, with two changes in cast—Lawrence Watson as Bacchus and Lynn Philipps as Dryad. The first performance was broadcast over WNYC.
—R. E.

Jacobi Sacred Service Park Avenue Synagogue, May 23

Max Helfman directed the first performance of Frederick Jacobi's new setting of the Sabbath Evening Service, Arvit L'Shabbat, which was commissioned by the synagogue. The cantor was David J. Putterman and the organist Isidor Geller. After the performance the 52 composers who have written service music on commissions from the Park Avenue Synagogue during the past ten years were honored by citations. Among those present to receive their scrolls were Jacob Avshalomoff, Arthur Berger, Leonard Bernstein, Suzanne Bloch, Mr. Geller, Mr. Helfman, Mr. Jacobi, Robert Starer, and Jacob Weinberg.
—N. P.

Russian Cathedral Choir Town Hall, May 24

The choir of the New York Russian Orthodox Cathedral sang Tchaikovsky's setting of the Liturgy of St. John Chrysostom, Op. 41, in a concert given to honor its director, Nicholas Afonsky, who is celebrating his thirtieth year of musical activity. The program also listed shorter works by Kedroff, Bortniansky, Gretchaninoff, and Lvovsky.
—N. P.

ISCM Concert May 24, McMillin Theatre

The third concert of the International Society for Contemporary Music was one of superior content, ranging from Edward Steuermann's Suite for Piano, in the twelve-tone idiom, through Ben Weber's Second String Quartet, also atonal but not rigorously so, to Roger Sessions' Second String Quartet, whose chromaticism is all-pervading without being in the Schönbergian pale.

The Sessions quartet was new to New York, and it proved to be a major contribution by one of our most distinguished composers. It is a long work, in five movements, but the wonderful serenity of the three slow movements and the restrained power of the other two keep it alive with the quiet force of mature thought. It is perhaps short in rhythmic variety—the three slow movements tend to sound a little alike
(Continued on page 23)



FINAL ARRANGEMENTS

Meeting to discuss next season's tour of the Gershwin Concert Orchestra are (standing) Howard Lanin, producer; Andre Mertens, vice-president of Columbia Artists Management; Myron A. Lanin; (seated) Ira Gershwin, who wrote the lyrics for his brother's songs; and Lorin Maazel, conductor

Beethoven Mass Caps

Los Angeles Symphony Year

THE 33rd season of the Los Angeles Philharmonic came to a close on April 17 and 18 with a performance of Beethoven's *Missa Solennis* that must easily have been one of the supreme achievements in the history of the organization. Alfred Wallenstein's entire interpretation was permeated with fiery intensity and devotion, and the quieter sections were hardly less exciting by their poetic quality than was the sustained excitement of the whole first part of the Mass through the Credo. The Roger Wagner Chorale sang not only with phenomenal exactness and surety but with thrilling power and an infinite variety of nuance.

The soloists could scarcely have been bettered, and they added materially to the remarkable homogeneity of the presentation. Eileen Farrell negotiated the taxing soprano part with the utmost ease, and her voice soared over the ensemble with ethereal effect. Claramae Turner's ample alto was at all times more than equal to its task; Jan Peerce's singing was marked by taste and restraint; and George London brought superb dignity and authority to the bass part.

Although meagerly attended, the next to the last program of the orchestra, on April 10 and 11, without benefit of soloist, nevertheless offered some excellent playing of familiar music. Opening with a tonally restrained account of Bach's *Herzlich tut mich verlangen*, transcribed for string orchestra by Eric DeLamarter, the main portion of the program was occupied by Saint-Saëns' *Symphony No. 3*, in C minor, which won an unexpectedly enthusiastic response from the audience. The *Prelude and Good Friday Spell* from *Parsifal* and Siegfried's *Rhine Journey* from *Götterdämmerung* completed the concert.

Carlos Chávez' *Violin Concerto* received its first United States performance when the composer appeared as guest conductor at the Los Angeles Philharmonic concerts of March 27 and 28. Paul Paray had originally been scheduled as conductor for this pair of programs, but when he returned to France unexpectedly Mr. Chávez was engaged. The solo part of the concerto was played by Viviane Bertolami, the young American violinist who had commissioned the work.

Chávez has at least written a concerto unique in form, and possibly also in length—about 45 minutes. There are four main sections to the first part of the work—Andante, Allegro, Largo, and Scherzo. There is then a long unaccompanied cadenza from the solo violin, after which the entire first part repeats in reverse order with some variation on the original material.

For part of the time the composer has filled his extended canvas with listenable and original musical ideas. The orchestra is used sparingly except in two long tuttis, and the groupings and exploitation of individual instrumental sections, as well as various spicy rhythmic episodes, give the composition its main points of interest. The solo writing is violinistic enough, but it is often dull and labored in the passage-work, and Miss Bertolami did not command enough real brilliance or sufficient tonal subtlety to sustain the piece against the odds of its wearying length and ex-

cessive repetitiousness.

For the orchestral part of the program Mr. Chávez offered a discreetly colored version of Debussy's *Gigues* and perhaps the fastest and most impetuous performance of Tchaikovsky's *Fourth Symphony* heard since conductors took to transforming the concert stage into a race course.

When Jascha Heifetz was forced by illness to cancel his scheduled appearances with the orchestra on April 3 and 4, Claudio Arrau was hastily substituted to play Brahms's B flat Concerto. This turned out to be an exceptionally vigorous interpretation in the old German Brahms tradition, which is more honored these days in the breach than in the observance. Mr. Wallenstein tailored the accompaniment to the same conception, and the performance was exceptionally engrossing if not uniformly beautiful. Earlier the conductor offered a crisp account of Schubert's *Fifth Symphony* and a brilliant version of Leo Weiner's transcription of Bach's C major Organ Toccata.

A little over one year late, Zino Francescatti finally played with the orchestra on March 20 and 21 as soloist in the *Bach Concerto in A minor* and *Saint-Saëns' Concerto in B minor*. He had originally been listed to play them last year, but sudden illness forced him to cancel his appearances. Both were clean-cut and authoritative performances.

Mr. Wallenstein offered a first hearing here of a brief portion of Werner Egk's ballet score *Abraxas*, which is vigorous and fairly conventional but so short that it left no very definite impression. The conductor's special affinity for Sibelius was again evident in a moving interpretation of the *Fifth Symphony*.

What turned out to be the season's final concert of the Byrns Chamber Orchestra (because of financial difficulties a chamber-music program was offered to subscribers in lieu of the last event in the series) was conducted by Harold Byrns in Wilshire Ebell Theatre on March 16. Israel Baker, concertmaster of the group, gave the first West Coast hearing of Martinu's *Violin Concerto da Camera*, a labored work that is not very grateful for the soloist and that does not come up to the composer's best standards. Mr. Byrns conducted the first local performances of David Diamond's *Rounds* and Haydn's *Symphony No. 67*. Miliza Korjus was the soloist in arias by Handel, Scarlatti and Mozart, reaping the most enthusiastic applause for her singing of the *Rondo alla Turca* from Mozart's *A major Piano Sonata*.

In the chamber-music field, the Albeni Trio played the Music Guild concert of April 16 in Wilshire Ebell Theatre, listing Martinu's *Trio in D minor* as a first local performance. The previous evening the group had given an invitational program for the International Society of Contemporary Music, at which Artur Schnabel's *Trio* was played, as were compositions by Erich Itor Kahn. The Hungarian Quartet also appeared in the Music Guild series, on March 19, playing Walter Piston's *Quartet No. 1* and, with local musicians, Schubert's *Octet in F major*.

Evenings on the Roof programs in West Hollywood Auditorium brought the local premiere of Schönberg's *Serenade, Op. 24*, conducted by Robert Craft, on April 14. In the April



WELL AGAIN

Almost completely recovered from his bad accident of last October, Otto Klemperer remains seated while rehearsing the orchestra of Les Concerts Symphoniques of Montreal for its last two pairs of concerts this season

7 concert of this group a program of seventeenth- and eighteenth-century music was played on three harpsichords tuned according to mean tone, equal temperament, and chamber pitch. Wesley Kuhnle was the harpsichordist and played the scores with ornamentation based on his own researches—with which, however, other specialists failed to agree. Sol Babitz likewise played Bach and other music on a small violin fitted with eighteenth-century trimmings and using a small and loosely strung bow. The March 17 program was devoted to a piano recital, by Frances Mullen, which included Schönberg's *Piano Suite, Op. 25*.

Lili Kraus and Henri Temianka gave the first of a series of three recitals to be devoted to the ten piano and violin sonatas of Beethoven, in Wilshire Ebell Theatre on May 4. The recitals are being presented by Los Angeles Museum in association with the Music Guild, for the benefit of the Museum Art Fund.

Other events have included recitals by George London, bass-baritone; Charlotte Zelka, pianist; Leah Effenbach, pianist; William F. Rivington, baritone; Gregory Bemko, cellist; Madelaine Forthmann, pianist; Clifford Souze, pianist-composer, and Alice Mock, soprano; Josef Marais and Miranda, folk singers; Jan Peerce, tenor; Patrice Munsel, soprano; de Paur's *Infantry Chorus*; George Givot, baritone; and Liberace, a night-club pianist with an immense local TV following.

Dance events have included the fifth International Folk Dance Festival, with Ruth St. Denis as the narrator; Pearl Primus and company; Jean Léon Destinée and company; and Mary Tiffany.

The second annual symposium of student composers was held on the campus of the University of California at Los Angeles with the department of music as host. Sessions were held over three days—April 27, 28, 29—by representatives of the Los Angeles City College, Occidental College, Pomona College, Stanford University, the University of California (both Berkeley and Los Angeles divisions), the University of Southern California, and University of Utah.

—ALBERT GOLDBERG

National Music League Adds Three New Artists

The National Music League has announced the addition of three new artists to its roster—Shirlee Emmons, soprano; William McGrath, tenor; and Joyce Flissler, violinist. They were chosen in recent auditions conducted by the league.

Cincinnati Opera Announces Repertoire

CINCINNATI.—The 31st season of the Cincinnati Summer Opera Association will open on June 29 and continue through July 26. All performances will be given at the Zoo this year, where arrangements are being made to erect canvas roofing over the seats in the back of the parquet so that the entire audience will be protected in case of rain.

The repertoire includes *La Traviata*, scheduled for opening night; *Manon*, being restored after several years' absence; and *The Merry Widow*, Lucia di Lammermoor, *Carmen*, *Tosca*, *Aida*, *Rigoletto*, *Madama Butterfly*, *Il Trovatore*, and *La Bohème*.

The roster of singers lists Eleanor Steber, Vivian della Chiesa, Roberta Peters, Dorothy Kirsten, Stella Roman, Hilde Reggiani, Tomiko Kanazawa, Lucia Evangelista, Helen George, and Joan Francis, sopranos; Blanche Thebom, Claramae Turner, Lydia Ibarrondo, Margaret Harshaw, and Joyce Jones, mezzo-sopranos and contraltos; David Poleri, Charles Kullman, Bruno Landi, Rudolf Petrak, Giulio Gari, Jan Peerce, Brian Sullivan, and George Tallone, tenors; Giuseppe Valdengo, Robert Weede, Frank Guarrera, George Chapliski, and Wilfred Engelman, baritones; and Virgilio Lazzari, William Wilderman, and Edward Doe, basses. Two radio audition winners, Violet May Hadden, soprano, and Robert Kircher, baritone, will be heard in several roles.

Robert L. Sidell is managing director of the association. Fausto Cleva and Paul Breisch will again function as music directors, with Ernesto Barbini and Ignace Strasfogel also included in the music staff. Anthony Stivanello and Victor Andoga will be the stage directors. Lydia Arlova and Lucien Prideaux will be in charge of the ballet.

Foundation Head Receives National Institute Award

Mrs. Simon Guggenheim, president of the John Simon Guggenheim Foundation, has received the Award for Distinguished Service to the Arts from the National Institute of Arts and Letters. The award was made in recognition of her work in establishing the foundation and of her "continuing leadership and generosity in providing fellowships in music, literature and the arts." Created in 1940, the award has been given only three times before, to S. S. McClure, Robert Moses, and Mrs. Edward MacDowell.

Beethoven Ninth Closes Chicago Symphony Season

PERFORMANCES of Beethoven's Ninth Symphony, under the direction of Rafael Kubelik, brought the 61st season of the Chicago Symphony to a close, at Orchestra Hall on April 17 and 18. Although the presentation was characteristic of the conductor's work during the season in its brave attempts and moments of success, it was not one to cause regret for the season's end. In the opening phrases there was an incipient magnitude of conception, but a broad over-all plan never emerged. Neither orchestra nor chorus maintained the sustained climaxes of the last movement, and the adagio movement was sweetly sad without the saving touch of Olympian serenity. Mr. Kubelik had competent assistance from the vocal soloists—Frances Yeend, Martha Lipton, Eugene Conley, and Hans Hotter—and the Apollo Chorus.

Chamber music in Chicago has been a vital force once again this season, despite the constant headaches of union tangles. These have recently been unraveled in a semi-satisfactory way. Class A musicians, from whose ranks most chamber groups draw their personnel, are now allowed to play outside engagements under two provisions: before the season begins they must submit a list of projected engagements to local boards for approval, and a substitute must be hired on the day of the concert. In many cases this works a real financial hardship on the artists. Chamber music has always been a labor of love, but since the artist's wallet is now so hard hit, that love must now amount to passionate zeal.

It was fitting that the Siegel Chamber Music Players should bring the season for chamber-music concerts to a close, on April 16 in Fullerton Hall. Clara Siegel and her colleagues—Julius Baker, flutist; Clark Brody, clarinetist; Leonard Sorkin, violinist; George Sopkin, cellist; and Laurence White, timpanist—provided an evening of stimulating and adventurous musical thought. The program consisted of a Bach trio for piano, flute, and violin; Hindemith's Quartet, for piano, clarinet, violin, and cello; Tcherépin's Sonatina, for piano and timpani; and Brahms's A minor Trio, for piano, clarinet, and cello. Top-notch playing by the performers in this attractive program brought renewed consciousness of the major part chamber music plays in the musical life of the city.

The symphony orchestra of the University of Illinois appeared in Orchestra Hall on April 19, with Rafael Kubelik as guest conductor. Trained by Bernard Goodman, the student organization demonstrated a high degree of competence in a program of difficult contemporary scores.

Geraldine La Sanke, a violinist who has given recitals here frequently, gave another in Kimball Hall on April 21. She played Saint-Saëns' Third Violin Concerto with spirit, a full-bodied tone, and adequate technique, but Chausson's Poème was beyond her reach. Her excellent accompanist was William Browning.

Works by Wallingford Riegger made up a student concert at Lutkin Hall in Evanston on April 23. The composer writes naturally and effectively in a modern idiom, and the young performers were able to project without strain the essence of his style.

The Apollo Club, under the direction of its new conductor, Henry Veld, gave a severely abridged and plodding performance of Bach's St. Matthew Passion at Orchestra Hall on April 25. In the past Mr. Veld has shown himself to be an excellent choral conductor, but on this occasion he seemed singularly inexperienced in leading an orchestra, and the performance sometimes seemed on the verge of disaster. Fortunately, the performers included experienced members of the Chicago Symphony; five competent soloists—Henrietta Chase, Lillian Chookasian, Harold Haugh, Louis Sudler, and Nelson Leonard—and the well-trained chorus.

Leslie Pierce conducted the Culver-Stockton College Choir in a Kimball Hall program on April 26. Mr. Pierce showed little regard for rhythmic notation, and the bright, fresh tone of his ensemble could not compensate for the lack of rhythmic structure and propulsion in the music that resulted from his licentious beat.

It was a pleasure to attend the concert by the Civic Orchestra at Orchestra Hall on April 29 if for no other reason than to hear the debut of Richard Dufallo, a young clarinetist. Under the direction of George Schick, he was heard in Mozart's A major Clarinet Concerto. The soloist phrased musically and made his instrument sing sweetly in very soft passages. Earlier in the program Mr. Schick led the orchestra through the morass of Molinari's transcription of Debussy's L'Isle Joyeuse.

Julia Rahaman, soprano, showed a growing control of her large, dramatic voice in her latest Kimball Hall recital, on April 30. Stylistically she still had much to learn.

The Chicago Businessmen's Orchestra, under the direction of George Dasch, gave its spring concert at Orchestra Hall on May 5. It was wisely confined to music within the reach of their abilities, and the evening was a pleasant one. Mischa Mischakoff joined the orchestra in a rather thinned performance of Wieniawski's D minor Violin Concerto.

That same evening Margaret Harris, a pianist some eight years old, was heard in a program suiting her ability and years. She seemed a remarkable child with evident musical sensitivity but not a prodigy.

Larry Adler's return to the concert stage here, at Orchestra Hall on May 10, was the signal for rejoicing among those who have admired his artistry. The harmonica in his hands was an expressive instrument, and he was, if anything, a more penetrating musician than ever.

Schumann's Frauenliebe und Leben was an ideal vehicle for Alynne Dumas Lee, who gave a recital at Orchestra Hall on May 11. In the song cycle her glowingly warm voice was under complete control, and she sang with feeling. Elsewhere her voice seemed to be undergoing some changes for she had difficulty with the upper register.

The Paulist Choristers, directed by Father O'Malley, gave its yearly concert at Orchestra Hall on May 13. Despite the beauty of the boys' unchanged voices, the lack of enunciation and the distortion of pronunciation was disturbing. Lacking enough boys, Father O'Malley had men sing the alto part in falsetto. The sound was piercing and blended neither with the sopranos nor with the lower male voices.

Other appearances at Orchestra Hall were made by Mischa Elman, on April 20; the Civic Music Association's Children's Chorus, on April 27; William Warfield, on May 4; and the Augustana College Choir, on May 12. Catherine Saurer gave a program at Kimball Hall on April 23 and the Mendelssohn Club one on April 29. Barbara Russell appeared at Fullerton Hall on April 23.

—LOUIS O. PALMER

Ideal Weather Graces Festival At Cornell College

MT. VERNON, IOWA.—The 54th annual May Music Festival of Cornell College was held on May 1, 2, and 3 in the historic college chapel. Nature, which in the past has delighted in providing all kinds of weather for the occasion, this year smiled graciously, and the festival was held in ideal midsummer weather, with the thermometer hovering close to the ninety-degree mark. Because of a late spring it had seemed that there would be few flowers and greenery for the occasion. However, unseasonable temperature for a week previous to the festival forced everything into full bloom, making a glorious setting for the musical event.

The festival opened with a recital by Astrid Varnay, who was in excellent voice and held the audience spellbound with her superb musicianship and charming personality. She was at her best in La luce langue, from Verdi's Macbeth; the Liebestod, from Tristan und Isolde; and in the Ho-vo-to-ho, from Wagner's Die Walküre, which ended a generous list of encores. Leo Kopp was her fine accompanist.

Mieczyslaw Horszowski was the recitalist on Friday evening. The pianist's interpretations of Schumann's Kreisleriana and Beethoven's Sonata, Op. 111, will long be remembered for the musical sensitivity and impeccable technique displayed in them.

Following a custom of some fifty years, the Chicago Symphony dominated the Saturday concerts. In the afternoon the orchestra and the Cornell College Oratorio Society joined forces in a performance of Bach's Magnificat marked by the sincere and sympathetic conducting of Rafael Kubelik. His reading had breadth and majesty. The chorus, prepared by Paul Beckhelm, sang with verve and understanding. The soloists were Dorothy Krieg, soprano; Dolores Hanke, mezzo-soprano; Lillian Chookasian, contralto; Harold Brindell, tenor; and Norman McLean, bass-baritone. Three of the soloists are from Chicago; Mr. McLean is on the Cornell conservatory staff, and Miss Hanke is his wife. Eugene Devereaux, also of the Conservatory staff, played the continuo on the organ.

The festival closed on Saturday night with the traditional symphony concert. The program included Bloch's Concerto Grosso, for string orchestra with piano obbligato, with George Schick, assistant conductor of the Chicago Symphony, as pianist; Ibert's Flute Concerto, with Julius Baker as soloist; and Mendelssohn's Italian Symphony. The program was ably conducted by Mr. Kubelik, who reaffirmed the favorable impression he made last year.

—EUGENE DEVEREAUX

Eve Gentry To Tour Under Rubin Management

David W. Rubin Artists Management has announced that Eve Gentry and Company will be available for bookings during the 1952-53 season. Besides Miss Gentry, the dance group includes two men, two women, and a specially trained accompanist.



Bruno of Hollywood

Dorothy Maynor

Maynor Makes First Tour of Australia

With thirty engagements, divided between solo recitals and orchestral appearances, Dorothy Maynor will open her first Australian tour in Perth on June 27, under the auspices of the Australian Broadcasting Company. She will be heard in all the big cities of the Australian continent and will make several orchestral appearances under Eugene Goossens. Flying from New York on June 7, Miss Maynor stopped in Los Angeles for a Standard Hour broadcast on June 13, under John Barnett. On the return trip, she will give her first Honolulu recital on Sept. 27, under the Oakley Management. She appeared there last year with orchestra.

Berkshire Center To Stage Mozart Opera

LENEX, MASS.—Under the name of Titus, Mozart's Clemenza di Tito will be given on Aug. 4 and 5 by the opera department of the Berkshire Music Center in Tanglewood. It is believed these will be the work's first complete performances in America. Boris Goldovsky, who will be in charge of the production, has prepared the English text with Sarah Caldwell. Charles Elson will design the sets, and a slide-projector will be used for some of the scenic effects.

Through a grant from the Elizabeth Sprague Coolidge Foundation of the Library of Congress, four concerts of chamber music will be presented in the Theatre-Concert Hall at Tanglewood on Wednesday evenings in July. The Bel Arte Trio (Ruth Posselt, violinist; Joseph de Pasquale, violist; and Samuel Mayes, cellist) will play on July 9. The following week Janos Scholz, cellist, and Miklos Schwalb, pianist, will give a sonata recital. The July 23 program will be played by the Berkshire Woodwind Ensemble under the direction of Louis Speyer, and the final concert will be given on July 30 by the Fine Arts Quartet of the American Broadcasting Company.

Two Directors Added To Metropolitan Opera Board

At its annual meeting on May 28 the board of directors of the Metropolitan Opera Association elected two new directors to membership in the association—Nils Anderson and Mrs. Cornelius V. Starr. Officers of the association and its board who were re-elected include George A. Sloan, chairman of the board; Lowell Wadmond, president of the association; Lauder Greenway, vice-chairman; Philip D. Reed, vice-president; and S. Sloan Colt, treasurer. Lewis L. Strauss will continue as chairman of the executive committee, and Reginald Allen as secretary. Floyd W. Jefferson is the new chairman of the finance committee.

Dallas Visited By Metropolitan For Eleventh Time

DALLAS.—The eleventh visit of the Metropolitan Opera Company to Dallas, on May 9, 10, and 11, was in many respects the most rewarding. Offering three new productions and one popular stand-by, the season was completely sold out, and it provided much controversial food for thought.

The opening production of Aida was musically satisfactory. Because of limited stage facilities, many of the bright spots of the New York production apparently failed to make their point, and, with the exception of the last act, Rolf Gerard's settings were unimpressive. Zinka Milanov, in her local debut as Aida, sang and acted with distinction. Blanche Thebom as Amneris, Robert Merrill as Amonasro, Jerome Hines as Ramfis, and Norman Scott as the King acquitted themselves equally well. Mario del Monaco, the Radames, emitted some notes of ravishing quality. Fausto Cleva's direction was compelling.

Dorothy Kirsten and Giuseppe di Stefano were completely satisfactory, both vocally and histrionically, as the lovers in La Bohème. The supporting cast included Frank Valentino as Marcello, Nicola Moscona as Colline, and Clifford Harvuot as Schaunard. Making her debut here, Hilde Gueden presented one of the best Musetas in memory. The performance was expertly paced by the conductor, Alberto Erede.

Mozart's Così Fan Tutte was given one of the finest opera productions this reviewer has ever heard, thanks to Alfred Lunt's expert staging and Fritz Stiedry's masterly conducting. Mildred Miller, singing Dorabella for the first time with the company, and Eleanor Steber, the Fiordiligi, sang beautifully. Richard Tucker as Ferrando, Frank Guarrera as Guglielmo, and Lorenzo Alvaray as Don Alfonso matched their superb vocalism.

In Carmen, conducted by Fritz Reiner, Risé Stevens was visually a success in the title role, but Kurt Baum left much to be desired both vocally and physically as Don José. Frank Guarrera cut a dashing figure as Escamillo, but his voice was somewhat light for the part. Singing with fluidity and purity of tone, Nadine Conner was outstanding, and she succeeded in making Micaëla more than a postcard personage.

GEORGE CLARK LESLIE

Following its Dallas visit, the Metropolitan Opera Company continued its spring tour with two performances in Houston, one in Oklahoma City, and one in Des Moines.

In the last of four performances in Minneapolis, Tomiko Kanazawa replaced the indisposed Licia Albanese in the title role of Madame Butterfly. It was the Japanese-American soprano's first appearance with the company. When Miss Albanese's inability to sing in Minneapolis became known, Miss Kanazawa was requested by the local management because of her success in a 1950 appearance there.

Continuing its travels, the company was heard in two operas at Indiana University, one at Purdue University, four in St. Louis, and four in Toronto. On May 31 the tour ended after three performances in Montreal, marking the company's first visit there since 1911.

In Toronto, where it had not played since 1901, the Metropolitan appeared before the largest audiences in its history (exclusive of television). The productions were staged in the Maple Leaf Garden, home of ice hockey in Toronto, which had been ingeniously and at considerable cost converted into an auditorium with a stage large enough to accommodate the Metro-

politan's heavy scenery. The four performances—Aida, La Bohème, Carmen, and Rigoletto—sold out and drew a total of 46,800 persons.

The engagement was sponsored by the Rotary Club of Toronto. The substantial profits made from it were distributed to local charitable and educational institutions.

Metropolitan Draws 31,000 in St. Louis

ST. LOUIS.—A total of more than 31,000 persons attended the four performances given by the Metropolitan Opera Company from May 22 to 24 in the convention hall of Kiel Auditorium. The presence of two newly staged operas and the fact that the company skipped St. Louis during last year's tour helped to swell the crowds.

Aida, with Zinka Milanov, Mario del Monaco, Blanche Thebom, and Robert Merrill, drew a very large audience. Carmen, with Risé Stevens, Nadine Conner, Ramon Vinay, Frank Guarrera, and an adequate supporting cast, was received with intense interest and enthusiasm by a packed house. La Bohème, with Eleanor Steber, Anne Bollinger, Richard Tucker, Frank Valentino, Clifford Harvuot, and Nicola Moscona, was given an evenly balanced performance, and there was some superb singing and acting in La Traviata, which had Dorothy Kirsten, Jan Peerce, and Leonard Warren in the leading roles. Fausto Cleva conducted both Aida and La Traviata, while Fritz Reiner did a magnificent job with Carmen. Alberto Erede presided over La Bohème.

—HERBERT W. COST

New Orleans Opera Season Ends

NEW ORLEANS.—The 1951-52 season of the New Orleans Opera House Association came to an end with performances on May 1 and 3 of The Marriage of Figaro. The cast, singing in English, included Frances Yeend, Adelaide Bishop, Frances Bible, Walter Cassel, and James Pease. Walter Herbert conducted. The association also presented two performances in March of Massenet's Manon, with Bidu Sayao.

During the season the company played to the largest audiences in its nine-year history, and no production resulted in a deficit. Next season the repertoire will include The Barber of Seville, Il Trovatore, Samson and Delilah, La Bohème, Faust, La Forza del Destino, Lucia di Lammermoor, and a non-subscription presentation of The Merry Widow.

The merger of the Philharmonic Society and the New Orleans Symphony Society has met with general approval, judging from the requests for subscriptions. These are available to either the orchestra series or the artists series. If both are taken there is a 25 per cent discount on tickets for the artists series. George Alton Foster is manager of the new organization, known as the New Orleans Philharmonic Symphony Society.

The orchestra will have a new concertmaster next season, Nathan Goldstein, a native of Tel Aviv. In addition to Alexander Hilsberg, the new conductor, the orchestra will be heard under Victor de Sabata, Massimo Freccia, Walter Herbert, and Franco Autieri.

The Community Concert series here will have a new sponsor next season, the New Orleans Opera Guild.

—HARRY B. LOEB

National Gallery Program Reaches Tenth Anniversary

WASHINGTON.—The tenth anniversary of the establishment of a musical program at the National Gallery of Art was commemorated by a concert

there on June 1. It was the 489th program in a series that began in May, 1942. The first concerts were given through the generosity of Mrs. Gertrude Clark Whittall and Chester Dale. Later ones were financed from private funds made available for this purpose. Richard Bales, who became director of the music program and conductor of the National Gallery Orchestra in 1943, conducted the orchestra in the anniversary program, which included Handel's Royal Fireworks Music and Mozart's Requiem Mass.

Season Ends For Wheeling Groups

WHEELING, W. VA.—The Wheeling Symphony, Henry Mazer, conductor, brought its 1951-52 series to a brilliant close with a pair of concerts on April 23 and 24 in the Virginia Theatre. Gladys Swarthout was the captivating soloist.

The closing concert of the Matinee Music series in the Ohio County Public Library, on April 27, was given by the Caldwell String Ensemble. Joseph Ceo was soloist in Hindemith's Trauermusik, for viola, and Earl Summers, Jr., was soloist in Bach's A minor Violin Concerto. The program was free.

The Angelaires displayed precision teamwork and fine harp playing in a program on April 29 at the Virginia Theatre, the final one in the Fine Arts Guild series. Martial Singher's recital in the Wheeling High School on May 2 brought to a close the Frazier Memorial Civic Music Association series.

On May 8, Sigurd Jorgensen conducted the 75-piece Wheeling Junior Symphony in the Clay School auditorium. Joseph Perkovic, Alex Stanek, and William Fischer, assistant conductors, took turns leading the training orchestra for the Wheeling Symphony.

—MONTANA X. MENARD



A. LAVIOSA

Alec Templeton

Templeton Tours In the Antipodes

Alec Templeton is making his first tour in Australia and New Zealand this summer, under the auspices of J. and N. Tait. Accompanied by his wife and his personal representative, Stanley North, the pianist left New York on June 6, stopping midway in his flight to play in Honolulu on June 10. This was his second visit to Hawaii, he had played to three capacity houses there summer before last. Mr. Templeton is scheduled for a minimum of 25 engagements in the two Dominions, beginning on June 18 in Melbourne.

Youthful Mozart Opera Performed by Vienna School

VIENNA.—Mozart's first opera, Apollo and Hyacinth, written when he was eleven for performance at school, had its first stage presentation in May at the Vienna Academy of Music and Dramatic Art.

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Workshop Gives Albert Herring New York Premiere

Benjamin Britten's *Albert Herring* was given its first New York performances in the Master Theatre on June 2, 6, and 7. Student singers from the workshop group known as Opera Futures took most of the roles, with Lee Shaynen, young New York City Opera director and founder of the workshop, in charge. The instrumental parts were indicated by a home-made piano reduction of Mr. Shaynen's; he and Felix Popper shared the single keyboard. The stage director was Sarah Caldwell, who was on hand when Boris Goldovsky prepared the comedy's first American production, at Tanglewood in August, 1949.

That first experience of *Albert Herring* led to a formal controversy in *MUSICAL AMERICA*. Robert Sabin found it to be a delicious masterpiece, worthy of a place beside *Die Meistersinger* and *Falstaff*. Cecil Smith found it to be a mere tissue of derivations, bloodless and almost completely lacking in charm. Both disputants agreed, however, that the scoring—particularly for the fifteen instruments—showed a virtuosic composing technique.

Making generous allowance for the absence of an orchestra and for the other shortcomings of the Opera Futures production, the earlier polemics seem extreme. *Albert Herring* was here neither negligible nor a very good opera. A score of such consistent brilliance can hardly be passed off as simply a facile trick, and there are at least two considerable sections that rise far above the level of mere technical command. *Albert's* monologue as he returns from being crowned King of the May is true and poignant characterization; the setting of his frustrated "Golly," though a small thing, is as perfect, as right, as first-class Verdi. And the big ensemble of mourning just before *Albert's* bedraggled return is as masterful as anything of its kind.

These, however, are isolated moments. The many musical allusions begin by being charming. There are children's play-songs, patriotic anthems, Elgarian pomposities, Anglican church music, a quotation from *Tristan und Isolde*, etc., etc. The felicitous ease with which they are tossed off is most impressive, and the ends they serve are frequently amusing. However, the end result is closer to caricature than to characterization, and despite the individuality of Britten's style the many allusions keep his score from achieving a character of its own. After a time the felicitous quotation becomes merely the expected, however fresh and ingenious the harmony and counterpoint. Interest in the characters becomes subordinate to the game of admiring the composer's erudition and skill. The end result is that Britten's work seems narcissistic rather than empathetic, clever rather than human.

The singers were Martha Wilson, who could not cope with the more demanding pages of Lady Billows's difficult music; Harriet Franklin, who mugged relentlessly as Florence Pike but sang acceptably; Robert Austin, who looked well and used his mediocre voice intelligently as Mr. Gedge; Richard Sharretts, who swaggered and sang roughly as Mr. Gedd; Morton Shames, a pawnbrokerish Mr. Upfold; Nell Foster, pretty and moderately effective as Miss Wordsworth; Julian Patrick, who acted more easily than any of the others and used his attractive voice knowledgeably as Sid; Jacqueline Langee, who acted enthusiastically and showed she had a good natural voice as Nancy; Ruth Kobart, who acted and sang with her

known professional aplomb as Mrs. Herring; Edward Johnson, who did his chores seriously but with variable results from his gritty voice as *Albert*; and Lois Winter, Jane Bonefield, and little Barkley Hodges who were mostly good as the children Emmie, Cis, and Harry. Master Hodges is the sort of child who will probably be strangled by his elders before he reaches maturity—a pity, for he has personality.

Mr. Shaynen conducted adequately when his keyboard duties permitted. Claude Feichill's settings were practicable but not slightly. Lee Williams' lighting was sufficient. Leo Van Witsen's makeup for most of the singers was very patchy indeed.

—JAMES HINTON, JR.

Bethlehem

(Continued from page 3)

smooth horn-playing of Mason Jones in *Quoniam tu solus sanctus* also added to the pleasure of the performance. All the soloists acquitted themselves well; Miss Knowles in the *Agnus Dei* and Mr. Lloyd in the *Benedictus* made contributions of memorable beauty.

Mr. Jones' conception of Bach interpretation, however, was constantly disturbing and frequently downright unacceptable. He seemed to think it his function to aid Bach in making expressive effects, as though the music as Bach wrote it could not be expected to reach the audience communicatively. He was perfectly willing to interrupt the steady progress of an obstinate rhythmic figure for the sake of a sententious *ritardando* or an expressive accent; time after time he utterly disregarded the structural integrity of the music for the sake of trivial and often self-defeating tricks. In general, his conducting lacked a regular and dependable rhythmic pulse; dozens of sloppy incidents occurred simply because the rhythm was not manifest in his beating, which was too largely given over to exaggerated expressive gestures the music neither needed nor wanted. It was a tribute to the architectonic majesty of the Mass that it came out in one piece despite the wayward, personal romanticism with which Mr. Jones sought to dismember it.

A conductor who looks for coloristic effects of the choral mass is likely to overlook a good many primary demands of the vocal polyphony, and so Mr. Jones did. He did not clarify the entrance of parts by attaining a texture and balance that would allow the lines to define themselves plainly. Nor had he given enough consideration to the role of the orchestra. The instrumental sound was alternately muddy and thin, and it seldom had any real acoustical relationship to the vocal parts. Throughout the afternoon countless physical problems in the presentation of the mass remained unsolved and, I inferred, unrecognized.

The cantatas given on Friday afternoon and evening suffered from the same interpretative and acoustical shortcomings. In the afternoon no trumpet was on hand for the obbligato in Cantata No. 76, *Die Himmel erzählen die Ehre Gottes*. Instead of filling in the part with the organ, Mr. Jones merely left it out, with the result that many measures were like an empty scaffolding. Moreover, he took the cantata in many spots at slow tempos the presence of a trumpet would have made physically impossible, and tended to change its mood of extraverted praise into one of penitence.

There is no point in dwelling further upon interpretative points at which I find myself hopelessly at variance with Mr. Jones, or upon his changes in Bach's instrumentation and failure to provide satisfactory realizations of certain figured basses that he left stark and naked. I find it difficult to see how a conductor can

perform Bach year after year without squaring up to technical and aesthetic questions that are matters of common knowledge and discussion.

The other cantatas in the Friday list were No. 10, *Meine Seel' erhebt den Herrn*; No. 105, *Herr, gehe nicht ins Gericht*; No. 28, *O Praise the Lord for all His mercies*; No. 3, *Ach, Gott, wie manches Herzeleid*; and No. 195, the *Wedding Cantata*. Those whose titles were given in English were sung in that language. Apparently the festival has no linguistic policy, but presents cantatas in English when it uses printed editions that do not supply the German text.

Philadelphia Group Stages La Vida Breve

Even in so inadequate a production as that given in Philadelphia on May 17 and 19 by the Co-Opera Company, Manuel de Falla's two-act opera *La Vida Breve* was a welcome re-entrant on the American operatic scene. Composed in 1905, *La Vida Breve* waited until 1926 for its first hearing in this country, when it was given four times by the Metropolitan Opera with Lucrezia Bori as *Salud* and Armand Tokaty as *Paco*. After a single season the Metropolitan dropped the opera, although it provided Miss Bori with one of her most affecting roles and gave her an opportunity to sing in her native Spanish tongue. In the summer of 1926 *La Vida Breve* was given with such success at Ravinia that it remained—thanks to Miss Bori's exquisite performance—a staple of the repertoire there (except in 1928) until 1931. Since Aug. 24, 1931, the opera has not been staged in this country until the Co-Opera Company took up its cause.

While the score of *La Vida Breve* is not consistently equal in merit to those of *El Amor Brujo* and *The Three-Cornered Hat*, composed a decade and more later, it is too fine-grained to deserve the neglect with which it has been treated. Apart from the jota and sevillana in the second act, the music reveals flamenco elements only in occasional colorations of the vocal line and subtle rhythmic suggestions. The lyric tissue is largely French—post-Massenet—in style. On this occasion it seemed to bear a marked resemblance to that of Debussy's early *L'Enfant Prodigue*, with which it was coupled in the Co-Opera double bill. It is at once a grateful work for the singers and a succinct one for the audience, and the musical understatement at the end, as *Salud* dies breathing the name of her unfaithful lover, is almost in the vein of Pelléas et Mélisande.

Presented in the round, on a makeshift stage in the middle of a large and excessively hot room in the Mid-City YWCA, the Co-Opera production created virtually no illusion at all; nor were the musical elements skilfully handled. Plodding literalness took the place of imagination and volatility. Rita Kolacz, who sang *Salud*, revealed a voice of Verdian potentialities, but she used it with no instinct for the inflections of her role. The heavy thumping of two pianists was a poor substitute for Falla's flashing orchestral score. *L'Enfant Prodigue*, a static piece at best, was lifeless. Romeo Cascarino was musical director and Thomas Erskine stage director.

—CECIL SMITH

NCAC To Present German Dance Team

Liselotte Koester and Jockel Stahl, leading dancers of the Deutsches Opernhaus in Berlin, will make their first American appearances next year under the management of the National Concert and Artists Corporation. Their tour will begin in New York in the latter part of February and last for six weeks.

Regina Given In Concert Version

Marc Blitzstein's *Regina*, which had a 56-performance run on Broadway in the fall of 1949, was given in concert form on June 1 in Kaufmann Auditorium, under the auspices of the 92nd Street YM and YWHA Symphonic Workshop, conducted by Maurice Levine. The participants, including several leading singers from the Broadway production, donated their services for the revival. For the first time it was formally billed as an opera.

Lillian Hellman, author of *The Little Foxes*, the play on which *Regina* is based, provided a model of concise narration to tie the musical excerpts together, and she read it with quiet effectiveness. Robert Lewis, the original director, had suggested modified stage action to relieve the visual monotony of a concert performance and to give a sense of dramatic relationships. On hand from the original cast were Jane Pickens as *Regina*, Brenda Lewis as *Birdie*, Priscilla Gillette as *Alexandra*, Russell Nye as *Leo*, William Wilderman as *Horace*, David Thomas as *Oscar*, and William Dillard as *Jazz*. Clarisse Crawford, originally cast as *Belle*, and Kayton Nesbitt sang roles they had understudied, *Addie* and *Marshall*. Completing the cast were Randolph Symonette as *Ben* and Joseph James as *Cal*. The orchestra and chorus were those of the workshop.

Regina profited considerably from this form of presentation. In the stage production the set musical pieces irritatingly interrupted Miss Hellman's tightly constructed story, for the music was not sufficiently an outgrowth or expressive heightening of the action. In a concert version, with judicious cuts, Blitzstein's score could be enjoyed for what it is—shrewd and entertaining musical comment and characterization. What seemed a failure as a stage work is quite effective as a kind of dramatic oratorio.

The performance under Mr. Levine's assured and skillful direction was polished and frequently exciting. Miss Gillette sang effortlessly and exquisitely. Mr. Wilderman and Mr. Symonette, vocally well equipped, gave sharply drawn character portraits, as did Mr. Nye and Mr. Thomas. Miss Lewis, not in her best voice, sang *Birdie's* two arias in musicianly fashion. The composer has coped least successfully with the part of *Regina*, but Miss Pickens gave it considerable dramatic flair and sang her music well. Unlike the rest of the cast, she also had a fine southern accent. Mr. Dillard almost stopped the performance with his trumpet playing and singing in *Jazz's* long scene, and Mr. Nesbitt, Miss Crawford, and Mr. James filled their assignments satisfactorily. The performance, given free, drew a capacity audience that was loudly vocal in its enthusiasm.

—RAYMOND ERICSON

Dallas Group Stages John Gay Work

DALLAS.—The Dallas Lyric Theatre gave four performances of *Gay's The Beggar's Opera*, in Scott Hall from May 1 to 3, under the direction of Paul Vellucci, who conducted from a prepared piano. The cast, displaying fine insight into their roles and singing with a degree of perfection not usually associated with enterprises of this kind, included Deane King, Bernard Carey, Margaret Larson, Genevieve Boles, James Bennett, Joann Turner, Monroe Reisman, Rolla Nuckles, and Bill Williamson. The imaginative setting was by Ed Bearden, associate director of the Dallas Museum of Fine Arts. Joe Johnson designed appropriate costumes.

—GEORGE CLARK LESLIE

CONCERTS

(Continued from page 18)
in this respect—but the chiselled beauties of the lines seem to justify the choice of rhythms. It was played with a magnificent feeling for its striking sonorities by the New Music String Quartet. This excellent group also played the Weber quartet, a one-movement work that has immediate appeal but is a shade too improvisatory a character to make its effect lasting. Steuermann's suite, in its first performance, revealed him as a musician of high caliber who is eminently aware of pianistic possibilities and has the intellectual control to combine keyboard effectiveness with an ordered exposition of musical ideas. Russell Sherman played it impressively.

—A. B.

Concert Choir Carnegie Recital Hall, May 26

Baroque and modern sacred music filled approximately three-fourths of the second program given this month by the Concert Choir under the direction of Margaret Hillis. Following a solid but only occasionally moving performance in English of Bach's motet *Jesu, Meine Freude*, Miss Hillis led her chorus and a chamber orchestra in an incisive reading of Vivaldi's twelve-movement *Gloria*.

After intermission, Robert Witt's short but stunning *Te Deum*, for mixed chorus and brass quintet (two trumpets, two trombones, and tuba) was given an exciting introduction to the public. It was performed for the first time in March, during the composition symposium held at the Juilliard School of Music. Although Witt seems to have drawn heavily on Stravinsky in developing the idiom for this work, the music is vital and warm and commanding. It is a pity he did not expand and develop his concentrated musical ideas more fully for the ample text of the *Te Deum*. As it is the setting is almost too brief and knotty.

Apposite performances of Hindemith's well-nigh perfect *Six Chansons* and light-hearted accounts of Richard Winslow's *Huswifery* and Billings' *Modern Music and Consonance* rounded out the program.

—A. H.

Composers Group Carnegie Recital Hall, June 3

The offerings in the fifth annual concert of the Composers Group of New York City comprised Trio for Strings, and Patterns, for soprano and

string quartet, by Irving Mopper; Sonata 1951 for Piano, by Richard Cumming; songs and Sonata for Violin and Piano, by Robert E. Allen; songs and two movements from Sonata for Piano, by Arnold Freed; and String Quartet No. 4, by Elizabeth Gyiring.

Far and away the best music of the evening was that by Mr. Freed. It was contemporary in idiom, clear, clean, concise and strong in formal sense. Also contemporary in tone, but helter-skelter as to development and virtually devoid of idiomatic instrumentation were Mr. Mopper's contributions. Mr. Cumming and Miss Gyiring shared a marked ability to recapture the beautiful sounds of the nineteenth century. A shade more adventurous was Mr. Allen, who managed a nod at impressionism.

The performers included Marjorie Capo, mezzo-soprano; Doris Doree and Toby Faller, sopranos; Stuart Fastofsky, violinist; the Kohon String Quartet; and Charlotte Smale, pianist.

—A. B.

Meyerowitz' Opera Excerpts Circle-in-the-Square, June 1, 2:30

Excerpts from Jan Meyerowitz' opera *Eastward in Eden*, which is based on incidents in the life of Emily Dickinson, were sung under the direction of the composer by Marguerite Meyerowitz (his wife), Kenneth Smith, and Robert Goss. Mr. Meyerowitz also served as narrator and accompanist.

—N. P.

Federation Choral Town Hall, June 4

The Federation Choral was assisted by Ernest and Miles Mauney, twin duo-pianists, and William Diard, tenor, in its annual spring concert. The pianists played Brahms's *Variations on a Theme by Haydn*, Weber's *Perpetual Motion*, and works by Mendelssohn, Strauss, and Debussy. Mr. Diard sang arias by Lalo and Puccini and songs by Schubert and Wolf. The chorus sang a variety of short pieces under the direction of Maybelle Leonard. Claire Ross was the accompanist.

—N. P.

OTHER RECITALS

NICHOLAS DOLE, pianist; Town Hall, May 18.

WANDA BANISH, soprano; Carnegie Recital Hall, May 10.

IVAN COSTELLO, tenor; Carnegie Recital Hall, May 11.

ALBERT WIGGINS, composer-pianist; Carl Fischer Hall, May 11.

GERTRUDE REIS, soprano; EDWARD

KAMINSKYJ, tenor; Carnegie Recital Hall, May 18.

ETHEL CROSS, soprano; Carnegie Recital Hall, May 18.

MOREY RITT, pianist; Carnegie Recital Hall, May 23.

JANIE ANDERSON, soprano; Carnegie Recital Hall, May 25.

ILENE KEAZER, soprano; Carl Fischer Hall, May 25.

BILL BANGERT, baritone; Town Hall, May 26.

EUGENIA HYMAN, pianist; Carnegie Recital Hall, May 30.

Season Closes For Saint Louis Symphonic Series

ST. LOUIS—The St. Louis Symphony closed its 72nd season with concerts on March 22 and 23, having played to 178,085 persons during the year. The program began with Prokofiev's *Classical Symphony* and ended with Shostakovich's *Fifth Symphony*, given a masterful performance under the direction of Vladimir Golschmann. The conductor also provided faultless collaboration for Arthur Rubinstein's magnificent playing in Brahms's *B flat major Piano Concerto*.

In the preceding week's concerts, Mr. Golschmann offered the world premiere of *Grave*, Claude Lévy's arrangement of a work by Jean-Antoine Desplantes. It was followed by an appealing performance of Chausson's *B flat major Symphony*; and a dramatic one of Berlioz' *Harold in Italy*. Herbert van den Burg played the solo viola part with beauty of tone and skillful technique.

Harry Farbman conducted a special concert with Oscar Levant as piano soloist. It drew the largest audience of the season.

Max Steindel conducted a Pop concert, under the auspices of the Benevolent and Protective Order of Elks. Augustina Pellerito, soprano, and Russ David, pianist, were the soloists.

The third concert of the St. Louis Philharmonic, Russell Gerhart, conductor, offered Brahms's *First Symphony* as the major work and Kelvin Masson as soloist in Bruch's *G minor Violin Concerto*.

Stravinsky's *Symphony of Psalms* and Britten's *Ode to St. Cecilia* were sung in a choral concert conducted by Leigh Gerdine in Graham Chapel of Washington University. The Central Opera Association staged Gluck's *Orpheus and Eurydice*, at the Wednesday Club Auditorium, with William Kappesser as conductor. The Washington University opera workshop, directed by Harold Blumenfeld, presented Menotti's *The Telephone* and excerpts from other operas before a capacity audience in Brown Hall.

The Indianapolis Symphony gave the final program in the Civic Music League Course, on March 11. Margery Burger played a piano recital under the auspices of the Artists Presentation Committee, and Avram Lavin, principal cellist of the St. Louis Symphony, gave a recital under the sponsorship of the St. Louis Institute of Music. Two pianists, Marie Weinrich and Harriet Steward, gave a joint recital, a presentation of the St. Louis Choral Society.

Olin Downes, critic and lecturer, and Leonard Eisner, pianist, were heard in joint programs at the Principia and at Principia College in Elmhurst, Ill. On April 9, the St. Louis Institute presented Patti Hightower Blake and Leo Sirota, pianists, in an excellent concert at the Wednesday Club Auditorium.

—HERBERT W. COST

Claire Coci Plays LaBerge Memorial Concert

On June 3, Claire Coci, organist, assisted by the Guilet String Quartet, played a concert in the auditorium of

the American Academy of Arts and Letters, in New York, in memory of her late husband, Bernard R. LaBerge. As a concert manager Mr. LaBerge devoted considerable attention to the careers of concert organizers. This program, which was sponsored by the New Friends of Organ, included two of Mozart's sonatas for organ and strings, Langlais's *Pièce en Style Libre*, for the same combination, and works for organ solo by Bach, Dupré, and Sowerby.

Gieseeking Gives Recital in Honolulu

HONOLULU.—Walter Gieseeking gave a recital here on May 25, after receiving permission from the Hawaiian immigration officials to do so. In 1949 the German pianist had encountered difficulties with the United States immigration authorities that caused him to cancel a scheduled recital in Carnegie Hall in New York.

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END OF A SEASON

Claramae Turner autographs programs after giving the final recital in the St. Cloud (Minn.) Civic Music Association series. From the left are Mrs. John Gale, vice-president; Charles Richter, president; Miss Turner; Richard Zgodova, accompanist; Myrl Carlson, executive-secretary

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Washington Group Holds Ninth American Festival

THE Ninth American Music Festival presented at the National Gallery of Art in Washington included four Sunday concerts under the direction of Richard Bales. The third, on April 20, was a program devoted to vocal music by Mary Howe, the capital's most prominent composer. Katharine Hansel, soprano, and John Langstaff, baritone, sang two groups each of English and German songs, which had uncommonly meritorious texts. Among the finest of the fourteen songs were the already published When I Died in Berners Street and To the Unknown Soldier, and still in manuscript, the highly effective and exciting The Ragpicker. Lullaby for a Forester's Child and Zweifel are sensitive settings in a quieter vein.

The Howard University Chorus, Warner Lawson, director, gave rich-toned performances of six works for mixed chorus. Among these Williamsburg Sunday proved to be a gem for a cappella chorus, and the Song of Ruth was a richly textured work for accompanied chorus. The concert drew an audience that taxed the vast capacity of the gallery and gave the composer a fine tribute at the evening's close.

The other three concerts in the festival were devoted one apiece to music for piano, string quartet, and orchestra. Marjorie Mitchell, pianist, in a recital on April 6 played Griffes' Sonata; MacDowell's Celtic Sonata, No. 4; and Samuel Barber's Sonata, Op. 26. On April 13, the Stringart Quartet (Morris Shulik and Irwin Eisenberg, violinists; Gabriel Braverman, violist; and Hershel Gorodetsky, cellist) gave the first Washington performances of Ned Rorem's Quartet No. 2, Wallingford Riegger's Quartet No. 2, Harl McDonald's Negro Quartet, and Arthur Cohn's Quartet No. 4. The final concert, on April 27, was distinguished for first performances of Robert Elmore's Litany for Orchestra, Richard Bales' Suite No. 2 for Strings (After Music of the American Revolution), the Slow and Fast movements from William Lavender's Suite for Small Orchestra, and Alba Rosa Vietor's Mediolanum. The balance of the program brought Burrill Phillips' Dance Overture and Washington premieres of Virgil Thomson's Tango Lullaby and David Diamond's Elegy in Memory of Maurice Ravel.

The Washington and Cathedral Choral Societies and members of the National Symphony gave an uncut performance of Bach's St. Matthew Passion, under the direction of Paul Callaway, on Palm Sunday afternoon and evening in Washington Cathedral. The soloists were Ruth Diehl, soprano; Beatrice Krebs, contralto; David Lloyd, tenor; and Paul Matthen and Paul Hume, baritones. Ralph Kirkpatrick and Albert Fuller were the harpsichordists and Richard Dirksen the organist. The entire performance was of high caliber but for two factors—the vocal inadequacy of Mr. Hume in the important role of Jesus and the extremely elongated rolling of the chordal accompaniment to the recitatives on the harpsichord. The season's marathon series of concerts at the Library of Congress devoted to the complete chamber works of Brahms came to a close. Even the devoted are likely to relish a new season of more comprehensive scope.

Concerts at Constitution Hall have

been too plentiful for a complete resume. Outstanding in the National Symphony series was the Feb. 20 concert (repeated on Feb. 21 in the afternoon series at Lisner Auditorium), when Jascha Heifetz was the soloist in Brahms's Violin Concerto, with Howard Mitchell conducting. The program opened with Barber's Essay No. 1 and closed with an exciting and well-wrought reading of Shostakovich's Fifth Symphony. On Feb. 6 and 7 Patrice Munsel graced one of the most delightfully airy programs devised by Mr. Mitchell. The orchestra played Purcell's Trumpet Voluntary; Haydn's Symphony No. 87, in A major, which was a first Washington performance; Rimsky-Korsakoff's Le Coq d'Or; and Ibert's Divertissement. Miss Munsel was in excellent form in arias from Mozart's Il Re Pastore, Don Giovanni, and Così Fan Tutte. Unfortunately, a more wooden violin obbligato than that of Werner Lywen, concertmaster, supplied for L'amero sarò costante cannot be imagined. The soprano's second group was standard coloratura fare.

Victoria de los Angeles had an unusual success in her first Washington appearance, on March 25 in Constitution Hall. Jussi Bjöerling attracted a large audience to the same auditorium on April 1, devoting two-thirds of his program to Italian music. This seemed a pity, because in songs in his native tongue, presented as encores, the tenor sang with more ease and great beauty.

At the National Symphony concerts this writer has not yet sensed in the audience the immense warm accord for the orchestra that he has, for instance, at a concert of the San Francisco Symphony in its home auditorium with Pierre Monteux conducting. Perhaps this rapport is impossible, since the capital's population is extremely transient. The situation is not helped by the frequent and regular invasions of the Philadelphia Orchestra and Boston Symphony, which continue to draw the most consistently large audiences at Constitution Hall.

The American University Chamber Music Society, George Steiner, director, and the Catholic University Chamber Arts Society, Emerson Myers, director, have enjoyed a healthy rivalry all season in presenting programs of unhackneyed literature. On March 16 Bartók's Sonata for Two Pianos and Percussion was played by Mr. Myers and Paul Callaway, pianists, and Fred Begun and Frank Sinatra, percussionists from the National Symphony. On March 25 Messiaen's Quartet, For the End of Time, was given by the American University group with Margaret Tolson, pianist.

Another promising venture at Catholic University was the first opera production of the recently expanded music department. Flotow's Martha, ingeniously staged, was given under the musical direction of John Paul, head of the department. Natalie Mulitz, singing the title role, seemed an exceptionally gifted coloratura soprano, and Carol Hoppe, as Nancy, displayed a warm mezzo-soprano voice and a rare gift for comedy.

The Phillips Gallery's weekly recitals are occasionally interspersed with lecture-recitals. The most captivating and informative in recent months was that on Handel and His Contemporaries presented by Alice

Anderson in collaboration with her husband, Robert Hufstader, who served as accompanist. A model of its kind, it was constantly interesting.

—THEODORE SCHAEFER

Canadian Group Concludes Series

LONDON, ONT.—Two spring concerts have concluded the current series given by the London Civic Symphony, Martin Boundy, conductor. Rowland Pack, cellist of the Toronto Symphony, and Margaret Hamilton Bach, pianist, were the soloists.

Mr. Boundy conducted the orchestra and the Kiwanis Festival Choir in Handel's Judas Maccabaeus, in the London Arena on March 4. The soloists were Ruth Cassler, soprano; Joanne Ivey, contralto; Jon Vickers, tenor; and Glen Gardner, bass.

A production of Verdi's Il Trovatore by the London Opera Workshop Society was heard by an enthusiastic, capacity audience in Convocation Hall at the University of Western Ontario on April 1. The principal singers were Lorna Wilson, soprano, Florence Cartwright, contralto, William Bowie, tenor; and Kevin Moriarity, baritone. The performance, prepared and directed by Alfred Rosé, was distinguished by good singing, excellent costuming, and a keen sense of theatre.

The fourth program of the London Chamber Music Society offered artists from the Kitchener Society. The final one included chamber music by Mozart and Greig, played by members of the society, and lieder and English songs sung by Helen Russell. The London Chamber Orchestra's final concert of the season was under the direction of Heinz Unger, with Helen Ingram as piano soloist.

Ernest White returned to London to give an organ recital in Aeolian Hall, under the auspices of the University of Western Ontario's Nine O'Clock Series. The university choir, reorganized and augmented to its advantage by Alfred Rosé, gave a spring concert in the Beal Technical School Auditorium.

Recitalists who have appeared here recently have included Walter Fredericks, tenor; Gold and Fisdale, duopianists; Gerhard Kander and John Knight, in a joint violin and piano program; and Nelson Eddy, baritone.

—W. J. ABBOTT

Duluth Symphony Ends Profitable Season

DULUTH—The Duluth Symphony, Hermann Herz, conductor, finished its season, which ended on April 25, without a deficit. The closing program included the Overture to Thomas's Mignon, the Handel-Harty Water Music, Griffes' The White Peacock, Bartók's Roumanian Dances, and Strauss's Till Eulenspiegel. Eugene Conley, tenor, was the soloist.

Mr. Herz will return for his third season with the orchestra next fall. The guest artists for the season will be Mischa Elman, Aldo Ciccolini, Graciela Rivera, and Gold and Fisdale. Cavalleria Rusticana will be given in concert form with singers from the New York City Opera Company.

Survey Tour Begun Of Concert Field Conditions

Marks Levine, president of the National Concert and Artists Corporation, and Marvin MacDonald, of Atlanta, president of the National Concert Managers Association, began a nation-wide tour of important music centers during the first week in June, in order to survey conditions in the concert field.

French

(Continued from page 8)

But even in works that treat the lyric drama as a form of dramatic declamation subordinated to the prosody of the text, the melodic line in the vocal part establishes an absolute value at many points. This melodic line then permits itself liberties. In certain passages of Pelléas et Mélisande, Debussy felt no scruple about elongating syllables that are ordinarily considered mute because they are not pronounced when the language is spoken. He used mute syllables in strong moments, placing them upon musical sounds more elevated than the textual context. In these instances, a single concern was important to Debussy—the purity of the melodic line in and of itself, and as an expressive entity harmonizing with the expressive content of the text. This melodic freedom he wishes to protect against the domination of purely syllabic values.

But from the moment we admit this principle, we must also admit its consequences. There is music in words as well as in notes, but the music of the poets and that of the musicians can almost never be fused. Any fusion there is takes place when the composer determines the quality of the expression before the musical materials are set in motion. Yet everything, from the simple stretching of temporal values to the wide extension in space that is proper to the musical language, conspires to create a law of equilibrium between music and poetry. What music gains in freedom, poetry loses in efficaciousness.

At each instant in the unfolding of the text the composer must find the value he wishes to emphasize. He can achieve this only by extremely subtle means, in which expression is his sole and only aim. In Antigone, Honegger has dangerously impoverished the text by reducing to a single formula the innumerable rhythmic combinations inherent in the French language. By systematically accentuating all words on the first syllable from the beginning of the work to the end he has deprived the score of a rebound that might have been striking, and of dramatic accents that might have affected the public far more strongly.

KINDRED reflections are stimulated by a lyric drama on the subject of Phèdre, which was given by the Stuttgart Opera at the Théâtre des Champs-Élysées in April. Phèdre was composed by Marcel Mihalovici, a Roumanian-born composer who, after thirty years' residence in Paris, is as fundamentally French in spirit as the most French of his colleagues.

It was at the behest of the Radiodiffusion Française that Mihalovici treated his subject in a style that pointed the work principally toward the lyric theatre. Because the Stuttgart Opera was the first to become interested in the work as a result of its radio premiere, the initial stage version was given in a German translation. It is paradoxical that the premiere of a lyric piece should be given in a language in which it was not originally written. But the composer himself reworked the score with such skill that the difference is not perceptible. Moreover, there is a post-Wagnerian aspect to the style of the opera that is accentuated by the German language and that makes that language seem entirely natural.

When it was presented over the radio, the music of Phèdre achieved most compelling dramatic tension; this impression was noticeably weakened by the stage production. The intensity of the musical delivery is not supported by the slow-moving action, which requires the singers to remain motionless nearly all the time. This immobility also accentuates the relationship between the work and the lyric dramas of Wagner. This may

be an obstacle to its career.

With a few possible exceptions, the entire history of the lyric theatre confirms the conviction that movement is one of its essentials. For this reason I am inclined to think that Mihalovici's Phèdre has a better chance of attaining the long career its beauty warrants if it is given in the concert hall rather than in the theatre. In concert its dramatic power is fully apparent, and there is ample justification for the purely static commentaries of the chorus and for the large central interlude that, in order to relax the tension, develops with magisterial art a fugue in the purest style of the concerto da camera.

In the same program the Stuttgart Opera presented an exceedingly curious work, Catulli Carmina, by the German composer Carl Orff, who passes in his own country for the most important theatre composer of his generation. Carmina Catulli is a long dramatic ballet, accompanied entirely by a cappella choruses. A choral prelude and postlude sung before the curtain involve an instrumental ensemble of four pianos and percussion. This is the sonorous material of Stravinsky's Les Noces, a work that Orff's score sometimes recalls.

Unlike Stravinsky, Orff does not employ the folk-song element. The sensual, not to say erotic, expressiveness of Carmina Catulli has nothing in common with Les Noces. No doubt the subject led the composer in this direction. The work is based upon poems of Catullus, which are decidedly free in theme and expression. Because of this, Carmina Catulli is sung in Latin, which "dares to be honest."

No such modesty was transmitted from the composer to the choreographer. He did not hesitate to present on the stage the gambols of amorous couples, practically without stylization and with a literalness that somewhat surprised the Parisian public. In Roland Petit's version of Carmen we witnessed an attempt to explore this domain. But Petit handled the matter with a degree of poetic translation that was lacking in the Stuttgart choreography, the eroticism of which was enhanced by the transparent black tights of the dancers. The score is lively and musical, and the rich expression of the melodic line is sometimes moving. It was sung by the Stuttgart Opera chorus with an accuracy, subtlety of nuance, and variety that were altogether incredible.

These German works constituted the first of a series of international performances scheduled in the biggest festival Paris has seen in many years.

Paris

(Continued from page 7)

coats on, the orchestra and its conductor, Edward van Beinum, were warmly applauded.

To the question of whether the Palais des Sports is suitable for symphonic music, the experiment with the excellent Dutch orchestra gave a negative answer. The rebound of sonority from the roof and from the end of the hall opposite the stage is so great that a good deal of delicate playing is lost. A soft passage following a loud one is heard at a particular disadvantage, and with the full orchestra playing rapidly sounds stumble over each other. The acoustics are slightly better in the rear of the hall, and the best seats would seem to be those in the gallery. The building itself, with its iron framework above, its bright red stalls, and its advertisements placarded on all sides is not conducive to concentration on music until the lights go out.

Mr. van Beinum's semi-popular program indicated what sort of instrumental writing suffered the least acoustically. Beethoven's Coriolanus Overture was fairly clear, although the silences between the massive

chords lost their precision; Brahms's Fourth Symphony sounded confused, for the wind and brass sounds were augmented by the echo more than the string sounds. Schubert's Rosamunde music was the most successful because of its simplicity; Tchaikovsky's Romeo and Juliet had not the mordancy it has under different conditions. How a pianist, violinist, or singer would sound in this hall still remains to be heard.

A musicological tilt over the radio recently placed the Reverend Father Emile Martin, composer, choral conductor, organist and Greek scholar, in apposition with Felix Raugel, choral conductor and musicologist. A few critics and Marc Pincherle, president of the French musicological society, served as arbitrators. The subject of the controversy was the Coronation Mass of the Kings of France, which Father Martin was supposed to have reconstructed from manuscripts attributed to Etienne Moulinié, an obscure seventeenth-century composer. The mass has been sung during the last two seasons, with good success, at the Aix-en-Provence Festival and in the Basilica Saint-Denis, where the remains of the French kings rest.

Mr. Raugel opened fire by stating that no trace of the mass can be found among the works of Moulinié, that from the tenth to the nineteenth century no special mass for coronation rites was ever composed, and that, in view of disparities of style, the work could only be apocryphal. After hesitating at first to reveal his sources, Father Martin finally admitted that, "penetrated by ancient polyphony," he had composed the mass himself as "homage to the national and sacred souvenirs" that peopled his imagination. "I did not wish to underestimate my debt to the old masters by signing my own name and therefore chose Moulinié, the most obscure among court musicians." The mass is now called an "evocation," but, needless to say, it has lost the historical significance formerly imputed to it.

Music by Pendleton Performed in Paris

Edmund Pendleton, Paris correspondent for MUSICAL AMERICA, has been represented several times as composer and conductor in concerts in the French capital, information that he has modestly left unreported in his articles.

His Prelude, Fanfare and Fugue was broadcast by the Orchestre National, Jean Martinon conducting, last January. In March a program at the Ecole Normale de Musique included three songs—Old Ships and At the Aquarium, for soprano, string quartet, and piano, and Bid Adieu, for soprano and string quartet—Alpine Concerto, for flute and piano; and The Bells, a transcription for voice and piano of a symphonic poem based on Poe's poem. In June the orchestral version of the Alpine Concerto will be broadcast by the Toulouse Symphony, with Leon Leroy as soloist.

Mr. Pendleton is artistic director of the Philharmonic Chorus, and he conducted the Pasdeloup Orchestra last Nov. 4 when it was joined by the chorus in a program. He conducted the same orchestra in Handel's Messiah, in December. It was sung in English with Mattiwilda Dobbs, Marie Powers, John Kentish, and Michel Roux as soloists. He conducted Bach's B minor Mass for the Société des Concerts du Conservatoire in March, and in May he is conducting four performances of an operatic double bill of Down in the Valley and Amelia Goes to the Ball at the Atelier Lyrique. He will conduct the Lyons Symphony in Lyons in a Franco-American program on July 4, and in August he will inaugurate the Semaines Musicales at the Château de la Napoule, near Cannes, of which he is conductor and artistic director.

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EDUCATION

Paul Althouse's pupils Eleanor Schneider and Joan Francis, sopranos, have been given Fulbright awards for the 1952-53 season. Miss Schneider, who has also won a scholarship for the summer session of the Kathryn Turney Long Opera School, filled solo engagements in Quebec and Detroit recently. Miss Francis sang the part of Lisa in the performance of Tchaikovsky's *Pique Dame* given at Town Hall on April 25. Gabrielle Ruggiero, soprano, sang with the Buffalo Philharmonic this season; Berenice Fontayne sang the role of Anne in Weber's *Der Freischütz* when it was presented at Cooper Union this season; Ruth Thorsen and Theresa Victoria sang recitals at the Studio Club; and Earl William is currently appearing at the One Fifth Avenue Bar. David Atkinson sang in the first performance of Bernstein's opera *Trouble in Tahiti*, given during the Brandeis University Festival

of Creative Arts, and Yvonne Dalis, winner of a Fulbright scholarship last season, is remaining in Milan to continue her study there for another year. Diane Griffith is to sing in *Carousel* at Cohasset, Mass., this summer, and Donna Amicone is to sing a recital in Milford, Del.

The Juilliard School of Music graduated 200 students at its commencement exercises held on May 23. During the ceremonies William Schuman, president of the school, presented a gift to Edouard Dethier in appreciation for the violinist's more than 45 years of service as a Juilliard faculty member. Mr. Schuman also awarded prizes to graduating students for outstanding achievement in voice, piano, violin, chamber music, and choral music. Five teaching fellowships were given for work in the literature and materials of music department and the opera theatre. Mr. Schuman announced recently that Luigi Silva, cellist, and Edward Steuermann, pianist, will join the Juilliard faculty beginning with the fall semester.

Solon Alberti will teach in the workshops presented by the National Association of Teachers of Singing at Drew University, in New Jersey, and at the University of Colorado. He will also hold a master class in Houston, Tex., and fill a three-week engagement at the University of Utah. His pupil George Sawtelle, tenor, began an engagement as soloist at the Radio City Music Hall on May 29; Bettye Hairston, soprano, is appearing at the Shamrock Hotel, Houston, Tex., for two weeks this month; and Anita Halgen is soprano soloist in a Brooklyn Heights church. Lucretia Ferre is to be soloist in a performance of Debussy's *La Demoiselle Elue* at the University of Utah in July, and Jewell Johnson will sing a recital in Salt Lake City in August.

The Manhattan School of Music held its commencement exercises on May 23. Janet D. Schenck, director, delivered the address and awarded diplomas and degrees to graduating students.

The New York College of Music presented its opera department in performances of Mozart's *Bastien and Bastienne* and Verdi's *Il Trovatore* in the college auditorium on May 21 and at the Walton Community Center in the Bronx on May 24 and 25. Leopold Sachse was the stage director and Siegfried Landau the conductor.

Piano accompaniments were played by Willard Roosevelt.

Alton Jones served as judge recently for the auditions of the John Hay Whitney Foundation and those of the Music Education League. During the past season seven recitals were given at the Juilliard School of Music by Mr. Jones's piano pupils. Solo recitals were played by Lawrence Levy, Clifford Tucker, and Jack Sweat, who has been engaged to teach at Elon College, in North Carolina, next year. Mr. Jones will teach piano and conduct repertoire classes at Juilliard this summer.

Hans J. Heinz's pupils have been active recently. Gladys Spector was soloist with the Boston Symphony in a performance of Bach's *St. John Passion*; Evelyn Keller appeared in the NBC-TV production of Gianni Schicchi; Martha Schlamme sang a recital in Town Hall; and Madeline Chambers won the Friday Morning Music Club Competition held in Washington, D. C.

The Voccoli Choral Society gave a concert at the Hotel Astor on May 4, under the direction of Louise Voccoli. The program was repeated at Mount Carmel Home on May 23.

The Composers' Concert given in the Carl Fischer Sky Room on May 22 was devoted to works of participating composers in the group and of Herbert Haufrecht, Paul Bowles, Paul Creston, Elliot Griffes, Norman Dello Joio, Marlin Skiles, Roy Harris, and Sergius Kagen. The performers included piano and voice pupils of May L. Etts, Anne Hull, Rose Raymond, Elizabeth Robertson, Olga Eisner, Amy Ellerman, Agnes Förde, Helen Gerard, and Margot Rebeil.

Doris Allbee Humphrey's pupils Rita Bauerdorf, Matilda Zulli, and Marion Pfrommer have won gold cups recently in the New Jersey Federation Junior Piano Festival. Miss Humphrey is presenting her class in a recital at the Waldorf-Astoria Hotel on June 22.

Betsy Culp Dornay's pupil Marian Farina will study in Milan next season on a Fulbright scholarship. Miss Dornay will go to Europe this summer, where she will spend a month with her cousin Julia Culp.

Margaret Pardee's violin pupils Alison Tallman and Bettina Harrison won gold medals in the Music Education League auditions this year and played in programs given at Town Hall on June 1 and 6. On May 17 Miss Pardee presented eleven pupils in a recital at the Juilliard School of Music.

Joseph Florestano's pupil Irma Cooper, soprano, has been engaged by the opera company in Wurzburg, Germany, for the 1952-53 opera season.

The University of Chicago has announced the appointment of Grosvenor William Cooper as chairman of its music department. Mr. Cooper joined the university faculty in 1947 and is now assistant professor of humanities. He has taught music at Queens College, Harvard University, Radcliffe College, and Wellesley College.

Converse College, in Spartanburg, S. C., has given Edwin Gerschefski, dean of the school of music, a leave of absence during the 1952-53 academic year to accept a Ford Foundation grant. Mr. Gerschefski plans to devote the year to composition and the writing of a composition textbook. Frank H. Shaw, who retired as director of the Oberlin Conservatory of Music in 1949, will act as dean during Mr. Gerschefski's absence. John McCrea has been appointed professor of voice and opera. He has



MIDWEST FLEDERMAUS

Eileen Tertocha as Adele and Keith Frame as Alfred in the Millikin University school of music production of Strauss's light opera

sung with the Chautauqua Opera Company, the Nine O'Clock Opera Company, and New Lyric Stage.

The New England Conservatory of Music is offering several special scholarships to qualified string, woodwind, and French horn students. The scholarships will provide the entire amount of the major-instrument tuition for students enrolling for diploma or degree courses in the 1952-53 academic sessions. Detailed information may be obtained by writing to the school at 290 Huntington Ave., Boston, Mass. The current session, which opens on June 23, ends on Aug. 2.

Mills College, Oakland, Calif., opens its summer session on June 23. The faculty is headed by Luther B. Marchant and includes Darius Milhaud, Egon Petri, and members of the Hungarian String Quartet.

The Junior Opera Guild of Miami recently gave a performance of *Fledermaus* under the direction of Arturo Di Filippi. The opera was given for the benefit of the Dade County Cancer Institute Cytology Center. The Merry Widow is to be the next production given by the young group.

The University of California has announced that Roger Sessions will teach in the department of music at Berkeley during the coming academic year. Mr. Sessions will rejoin the faculty of Princeton University in September, 1953.

The Philadelphia Conservatory of Music held its 75th commencement at the Bellevue-Stratford Ballroom on May 22. Following a musical program that included works by Bach, Schubert, Mozart, Bruch, Ravel, Hindemith, and Britten, Maria Ezerman Drake, director of the conservatory, conferred the honorary degree of doctor of music upon William Schuman in absentia. He was unable to attend because of illness.

The First Florida Music Conference, which is being held in St. Petersburg, Fla., from June 22 through 28, is under the direction of Richard A. Haggerty.

Los Angeles City College presented its opera workshop in the first performance of Eric Zeisl's comic opera *Leonice and Lena* on May 16. John Kafka's libretto is based on a play by Georg Büchner. Adolph Heller conducted, Vladimir Rosing was the stage director, and Serge Krizman was scenic designer. A second performance was given on May 17.

Connecticut College's Palestrina (Continued on page 33)

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RECORDS

Standard Verdi Operas Released by Three Companies

Three Verdi staples are among the latest full-length operas released on LP. Columbia's *Il Trovatore* is a transfer to the slower speed of their old 78 pressing. Cetra's *Aida* and Remington's *Rigoletto* are contemporary productions.

Il Trovatore, with the Milan Symphony conducted by Cav. Lorenzo Molajoli, is given a performance of few real distinctions and some shortcomings. The pacing is frequently on the sluggish side, and the sound is weak on bass, so that Giuseppina Zinetti's acceptably sung Azucena sometimes fails to come across with enough impact. Bianca Scacciati is stylistically pure as Leonora but sounds acid and piercing much of the time. Francesco Merli is in mediocre to bad vocal condition, and his stylistic excesses are deplorable. Enrico Molinari is a pretty dull Di Luna, but the Ferrando, Corrado Zambelli, is quite good, although light of voice for the role.

Aida, well reproduced with the Radio Italia forces conducted by the venerable Vittorio Gui, has a similar tendency to sluggishness—most disaffecting in the Nile scene. Otherwise Mr. Gui's conducting is on a very high artistic plane.

The main vocal advantages of the album derive from Caterina Mancini's big-voiced, high-velocity, sometimes wild singing as *Aida*. Good or less good, she is always exciting. Giulietta Simonato has less impact but sings with greater polish as Amneris. Mario Filippeschi's scooping, sliding and inappropriately lachrymose attacks as Radames cancel out the advantages he possesses—a good voice and a vigorous temperament. Rolando Panerai is a sound, satisfying Amonasro, despite a tendency to sing over pitches, and Giulio Neri is a distinguished Ramfis. Antonio Mossario is the King and Salvatore di Tommaso the Messenger.

The Remington *Rigoletto* is a bargain-counter performance, but, I suppose, worth the price, which is less than half that of the big companies' full-length operas. Ivan Petroff is a good, standard *Rigoletto* who has held up his head with pride in considerably better company than he keeps here. But since much of the singing is done by Gilda and the Duke the high-voice tremolos and provincialisms of Orlanda Orlandini and Gino Sarri become wearing after a time. Erasmo Ghiglia conducts what is described as the Maggio Fiorentino Orchestra but sounds like a Broadway pit-band in this excessively tinny reproduction. The bit roles are taken by members of the chorus of the Teatro Comunale. Some are innocuous, some are funny.

—J. H., Jr.

Les Pêcheurs de Perles Is Rescued from Limbo

Bizet's first opera, *Les Pêcheurs de Perles*, has this year begun to come into its own in the United States. Dormant here since its production by the Chicago Civic Opera in 1923, the opera was revived in concert form in April by Thomas Scherman and the Little Orchestra Society. Now a thoroughly admirable recording issued by Renaissance makes its suave melodies and decorative exoticisms permanently available to those who discovered the charm of the music when Mr. Scherman presented it.

The musical conception of René Leibowitz—a twelve-tone composer whose recent records reveal a remarkable flair for conducting French opera—is as near to perfection as could be imagined. All the tempos, balances, and sonorities approach the ideal; the interpretation is lively and vivid yet responsive to the expressive instincts of the singers. The cast is excellent.

The young American soprano Mattiwilda Dobbs, who has made a real success in Europe but has not yet come back to repeat it here, sings Léila's embroideries enchantingly, with a free and gleaming top voice. As Nadir, Enzo Serri's sense of style compensates for his want of a really first-class voice. Jean Barthayre, as Zurga, and Lucien Mans, as Nourabad, are excellent both vocally and artistically. The well-trained chorus sings with spirit and fire.

—C. S.

The Double Bill Recorded by Cetra-Soria

Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* are both now available in Cetra-Soria LP albums recorded in Italy. Both are representative, idiomatic performances; neither is consistently more than that.

In *Cavalleria Rusticana*, Giulietta Simonato (a mezzo-soprano) makes considerable impact as Santuzza, and Carlo Tagliabue sings with rough-hewn authority as Alfio; but Achille Braschi is hardly a Turiddu worth having as a lifetime companion. Fernando Cadone is the Lola, Liliana Pellegrino the Mamma Lucia. Arturo Basile conducts the Cetra chorus and orchestra competently and with a good deal of verismo fire.

In *Pagliacci*, Mr. Tagliabue's voice occasionally sounds a little worn in Tonio's music, but he gives by far the strongest performance. Carla Gavazzi shows understanding and temperament as Nedda, but her singing is too often scrappy to be very pleasing. Carlo Bergonzi is a fair-to-middling Canio. Salvatore di Tommaso is the Beppe, and Marcello Rossi the Silvio. Alfredo Simoneto conducts the Radio Italiana Orchestra and chorus.

The great advantage of these verismo recordings over some made in countries other than Italy is that, however they may sound, the singers all know what they are singing about and have a common, although seldom distinguished, stylistic background. Whether they do the operas full justice or not they never misrepresent Mascagni or Leoncavallo.

—J. H., Jr.

Four Italian Operas Added to Recorded List

The ever-growing list of full-length recordings of Italian operas has been extended by the release of four works not hitherto available. Three of them are by Verdi: Cetra-Soria raises its already large total of Verdi operas with the release of Simon Boccan-

gra; Urania offers both *Macbeth* and *Otello*. The other newly recorded opera, also a Uranian issue, is Giordano's *Andrea Chenier*.

Although Simon Boccanegra is not Cetra-Soria's finest achievement, the general level of the performance is high. Perhaps the most darkly introspective of all Verdi's operas, Simon Boccanegra requires singers who can deal with its sombre emotions without becoming dull. In this all the principals are successful. It is in the area of absolute vocalism that the recording reveals occasional deficiencies. As Amelia, Antonietta Stella, a young soprano with an impassioned *lyrico spinto* voice, runs across a good many spots she cannot negotiate to technical perfection, but the warmth and directness of her singing offer compensation for the deficiencies in her training. Of Paolo Silveri, the Boccanegra, much the same can be said; his tone production is not unblemished, and as usual he sounds as if he had a cold, but he approaches his music with considerable insight and humanity. As Adorno, Carlo Bergonzi is a doleful but secure tenor. Walter Monachesi's Paolo is dramatically forceful. The most satisfying single performance is that of Mario Petri as Fiesco; from *Il lacerato spirito* through to the end of the opera he sings with the tonal beauty and perceptiveness he had previously shown in Cetra-Soria's recording of Verdi's *I Lombardi*. Francesco Molinari-Pradelli's conducting is sound without ever being revelatory.

The recording of *Macbeth*, like that of Simon Boccanegra, brings forward an important opera that is seldom performed. An earlier work than any of the Verdi operas in the current repertoire, it combines the vocal bravura of Ernani and Luisa Miller with foreshadowings (notably in the part of Lady Macbeth) of the more probing psychology that characterizes the composer's mature pieces. The present Urania release has two marked disadvantages: It is not complete (although it occupies three discs), and some of the cuts remove passages that are important to the continuity and logic of the action; and it is sung in German. The German text might easily be more irritating than this one is, for it was made by Franz Werfel; while its literary values are dubious it always makes good, clear sense. Then, too, without the German text we might not have had the astounding performance of Elisabeth Hoengen as Lady Macbeth. Although she is not letter-perfect in rapid scales, she negotiates the florid music with wonderful verve, and in its dramatic inter-



Rensolusti

Caterina Mancini

pretation of text and music her singing is as chilling as her unforgettable Klytemnestra at the Metropolitan. As *Macbeth*, Matthieu Ahlsmeyer also gives a very strong characterization, and the lesser roles are all filled by people who clearly know what the drama is about. The conducting of Karl Böhm and the playing of the Vienna Philharmonic are superlative.

Urania's version of *Otello*—the only complete one on the market—is another and sadder story. It was made in Rome, by second-class people in every department. As I played the records I found myself getting angry at a producer of records who could make the light assumption that this masterpiece could be tossed off with an economy cast and conductor and an obviously stingy attitude toward meeting acoustical requirements.

The conductor is Alberto Paoletti, and the three main singers are Anna La Pollo, Gino Sarri, and Antonio Manca Serra.

Giordano's *Andrea Chenier* was also made in Rome, and while it is better than *Otello* it is not very good; these two operas and the Verdi Requiem indicate that Urania's standards in Rome are persistently inferior to its standards in Germany and Austria. The tenor and baritone are those of *Otello*; they find Giordano's score somewhat less taxing than Verdi's. The soprano, Franca Sacchi, is better. Her voice has solidity, passion, and a good deal of drive. Mr. Paoletti again conducts.

—C. S.

Dvorak's Russalka Issued in German Recording

Dvorák's *Russalka* has been issued for the first time by Urania, with Joseph Keilberth conducting the Saxon State Orchestra and the Dresden Opera chorus and a group of principals including Elfriede Trötschel, soprano; Helmut Schindler, tenor; and Gottlob Frick, bass.

One of the accepted items of the Czechoslovakian opera-house repertoire, Dvorák's best-known opera seems unlikely to win many adherents in this country. Its outmoded libretto is a ponderous variant of the familiar *Undine* theme, with a water nixy (*Russalka*) who turns human for love of a prince and finally returns to the water, taking the prince along to a watery grave; a duchess whose relationship to the prince is the source of *Russalka*'s disillusionment; a sardonically laughing witch known as the Waldmutter; and divers other supernatural beings, including the Water Spirit, six fairies, and *Russalka*'s two nixy sisters.

In the German translation used in the recording the text is a tissue of Wagnerian clichés: The Water Spirit is devoted to such remarks as "Wehe, wehe, verloren für allzeit!" and his companions express abstract thoughts about *Menschenseele*, *Liebesglück*, *Traumgesicht*, *Zaubermacht*, and other compound subjects. The orchestral score is equally Wagnerish in its use of leading motives and em-

(Continued on page 29)



Obituaries



Adolf Busch

ADOLF BUSCH

GUILFORD, VT.—Adolf Busch, 60, violinist and founder of the string quartet and chamber group that bore his name, died of a heart ailment at his home here on June 9. He was the brother of the late Fritz Busch, conductor, who died last September, and Hermann Busch, cellist, of New York.

The father of the Busch brothers was a violin maker at Siegen, Westphalia, Germany, and he gave the boys their first musical instruction. Adolph Busch entered the Cologne Conservatory at the age of eleven, studying violin with Willy Hess and Stainbach and composition with Grütters. In 1912 he became principal violinist of the Konzertverein Orchestra in Vienna and in 1918 succeeded Henri Marteau as professor of violin at the Berlin Hochschule. The following year he formed the Busch String Quartet. Both as soloist and with the quartet he toured Europe extensively for several years.

He made his American debut in 1931, in Boston, and during the subsequent tour appeared with the New York Philharmonic-Symphony at the invitation of Arturo Toscanini, then its conductor.

In 1933 he was scheduled to appear in the Brahms Centennial Festival in Hamburg, but he withdrew in protest when Nazi authorities would not let Rudolf Serkin, who is of Jewish origin, take part. The pianist later married Mr. Busch's daughter, Irene.

The violinist moved to Switzerland in 1933. The same year he brought his quartet to this country, playing in a chamber-music festival at the Library of Congress in Washington. In 1935 he formed the Busch Chamber Music Players, which made its American debut seven years later.

Spending more and more time in America, he became a citizen and bought a home in this community, where his daughter and Mr. Serkin had already settled. Last year he helped to establish the Marlboro School of Music near here.

In the early years of his career Mr. Busch was frequently associated with Max Reger in introducing the composer's new works. The violinist has also devoted much of his time to giving sonata recitals with Mr. Serkin and trio recitals with his brother Hermann and Mr. Serkin.

His compositions include several overtures; a violin concerto; a symphonic fantasy for orchestra, organ, and choir; another for cello and orchestra; chamber music; and songs. His E minor Symphony and his Variations on a Theme by Mozart have been played in New York.

Mr. Busch's first wife, Frieda Grütters Busch, whom he married in 1913, died in 1946. The following year he was married to Dr. Hedwig Vischer. Two sons also survive.

ROSSETTER G. COLE

CHICAGO.—Rossetter G. Cole, 86, composer, organist, and teacher, died at his home near Lake Bluff, a Chicago suburb, on May 18.

Born near Clyde, Mich., he graduated from the University of Michigan. He was given a scholarship to study composition in Berlin, where his teachers included Max Bruch, Gustav Kogel, and Heinrich van Eycken. Returning to America, he became professor of music and director of the school of music successively at Ripon College, Grinnell College, and the University of Wisconsin. From 1908 until recently he was professor in charge of music at the Columbia University summer sessions. He was on the faculty of the Cosmopolitan School of Music, in Chicago, for over fifty years and was dean of the school. He served three terms as president of the Music Teachers' National Association and two as dean of the Illinois chapter of the American Guild of Organists.

Mr. Cole's published compositions number over ninety, including three large choral works—The Passing of Summer, The Broken Troth, and The Rock of Liberty. Among his orchestra works are Symphonic Prelude; Pioneer Overture; Heroic Piece, for orchestra and organ; and Ballade, for cello and orchestra. An unproduced opera, first called Merrymount and later The Maypole Lovers, was the source of an orchestral suite. Except for opera, Mr. Cole's works, including many chamber compositions, were performed by leading orchestral and choral organizations.

He was the author of Choral and Church Music.

JOCELYN FOULKES

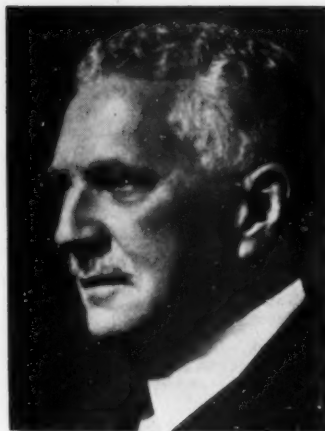
PORTLAND, ORE.—Jocelyn Foulkes, 83, former music teacher and correspondent for MUSICAL AMERICA, died at a convalescent home here on June 2. A native of Walla, Walla, Wash., she was in the first graduating class of St. Helens Hall, of this city, and she studied piano for a year in Vienna. A resident of Portland for 47 years, she was a member of the St. Helens Hall music faculty. She was active in the women's committee of the Portland Symphony Society. A member since its founding, she was president from 1934 to 1936 of the Oregon Federation of Music Clubs and a life member of the Oregon Music Teachers Association. At one time she served on the advisory music committee of the Portland Library Association, and she frequently gave lecture-recitals on opera and music history.

RAYMOND BURROWS

Raymond M. Burrows, 46, professor of music education at Teachers College, Columbia University, died in New York on May 31. He was born in Detroit. He attended the Juilliard School of Music before getting his bachelor's and doctor's degrees from Columbia University. As a piano teacher he was well known for his methods of group instruction. He was co-author of a book Concerto Themes, published last year. At one time he toured both as a soloist and as a member of the piano team of Burrows and Louis. He is survived by his widow, Harriette; three sons; and a daughter.

ALFRED LALIBERTE

MONTREAL.—Alfred Laliberté, 70, pianist and arranger of more than 800 Canadian folk songs, died here on May 7. He studied in Berlin and gave recitals there and in Brussels, Paris, and London before returning to Canada in 1911.



Blackstone

Wallace Goodrich

WALLACE GOODRICH

BOSTON.—Wallace Goodrich, 81, director emeritus of the New England Conservatory of Music, died at his home on June 6, following a long illness.

Mr. Goodrich, who was born in Newton and had studied here and abroad, joined the conservatory faculty in 1897. Ten years later he became dean, and in 1931 he was made director. He retired in 1942, but continued to serve the school as a trustee and an executive-committee adviser.

He was organist for the Boston Symphony from 1897 to 1900. He founded the Boston Choral Art Society in 1901 and continued to direct it for six years. He was organist of the Trinity Church here from 1902 to 1909, director of the Boston Opera Society from 1909 to 1912; conductor of the Worcester County Musical Association; and conductor of the Cecilia Society of Boston. He was a trustee of the Paderewski and Frank Huntington Beebe Scholarship Funds.

He is survived by his widow, the former Madeleine Boardman, and a son.

FULTON OURSLER

Fulton Oursler, 59, author and former managing editor of *Music Trades*, died in New York on May 24. Born and educated in Baltimore, he became a reporter for the *Baltimore American* in 1910. From 1912 to 1918 he wrote music and drama criticism. He was managing editor of *Music Trades* from November, 1918, to June, 1922. He subsequently edited the *Metropolitan Magazine*, and *Liberty Magazine*, and then became a senior editor of *Reader's Digest*. He wrote 32 books, both fiction and nonfiction, including *The Greatest Story Ever Told*, as well as innumerable magazine articles and several plays.

HENRI MICHAUX

NEW ORLEANS.—Henri Joseph Michaux, violist of the New Orleans Symphony, died on May 17. A native of Belgium, he came to this country to play with the orchestra of the New Orleans French Opera Company. He was with the Philadelphia Orchestra for 25 years. He was active in the music colony at Woodstock, N. Y., and a member of the Maverick Quartet.

EVA SIKELIANOS

ATHENS.—Eva Sikelianos, 77, credited with having inspired the revival of the Delphic Festival in modern times, died here on June 4. A New York society girl who graduated from Bryn Mawr College in 1900 and a sister of the late composer and pianist Courtlandt Palmer, she was active as a writer, musician, and artist. She composed Byzantine music for the

first revival of the Delphic Festival in Greece, and she studied the relationship of Greek music to drama in an effort to arrive at the method by which the ancients, in their theatres and gymnastic games, danced and sang simultaneously. In 1938 with Ted Shawn and his company she conducted experiments at Jacob's Pillow in the relation between dance and songs.

CARLOS N. SANCHEZ

Carlos N. Sanchez, former opera singer and teacher of singing, died in New York on April 27. He studied under Francesco Lamperti in Milan and Duprez in Paris. He sang in leading opera houses in Europe, South America, and Cuba. In this country he toured extensively in concert with Giuseppe del Puente, baritone, and Hippolito Lazzaro, tenor. Later he taught at the Peabody Institute in Baltimore and the old New York Conservatory of Music.

MARGARET TYLER

LOS ANGELES.—Margaret Tyler, 77, chairman of the vocal contests of the Chicago Music Festival from its inception in 1930 until she retired in 1949, died at her home here on April 29. Ohio-born, she taught music in Ohio schools before coming to Chicago, where she also taught in public schools for many years. She was the widow of the late Edmund J. Taylor. She was a past president of the Illinois Federation of Music Clubs and other organizations.

CHARLOTTE MACONDA

Charlotte Maconda, 89, former coloratura soprano and teacher of singing, died in New York on May 15. At the turn of the century she was a leading singer with the Juch and Strakosch opera companies and later she toured the United States, Canada, and other countries, appearing in joint recital with such artists as Lillian Nordica and John McCormack.

KATE FRIEDHEIM

Kate Friedheim, 47, who had executed costumes for the New York City Opera Company for several years, died in New York on April 20. She came to this country in 1940 from Germany, where she had made costumes for the State Theatre in Osnabrück and the Jewish Theatre in Hamburg.

WILLIAM WIEMANN

William Wiemann, 50, operating head of Music Publishers Holding Corporation for the past twelve years, died in New York on May 15. He was formerly general manager of the E. B. Marks Company, music publishers.

RUDOLF SIECZYNSKI

VIENNA.—Rudolf Sieczynski, 73, a government official who in 1913 achieved international fame with his first composition, the song *Wien, Wien nur du allein*, died here early in March.

MARIO GUARDABASSI

BEVERLY, MASS.—Count Francesco Mario Guardabassi, 85, baritone who sang the roles of Silvio in *Pagliacci* and Morales in *Carmen* with the Metropolitan Opera Company during the 1903-04 season, died here on May 17.

ADELE DEBUSSY

LYON, FRANCE.—Adele Debussy, 89, sister of the composer Claude Debussy, died here on June 6.

MRS. ERNEST T. CARTER

STAMFORD, CONN.—Laura Carter, wife of the composer, Ernest T. Carter, died here early in May.

RECORDS

(Continued from page 27)

ployment of rubber-stamp dramatic devices. Its character is at variance with that of the vocal parts, which are for the most part conventionally flowing, easy to vocalize, and thematically a trifle naïve. Instead of possessing inherent theatricality, the music seems to have theatrical effects imposed from the outside.

The role of Russalka is beautifully sung by Elfriede Trötschel, who has the free, floating top voice that seems to be the special province of German sopranos nowadays, and Gottlob Frick is heavily impressive as the Water Spirit. Josef Keilberth conducts expertly.

—C. S.

Opera Arias and Excerpts

BOBODIN: Aria of Prince Igor, from Prince Igor. **RUBINSTEIN:** Do Not Weep, My Child, from The Demon. **MASSNET:** Death of Don Quichotte, from Don Quichotte. **PALADILHE:** Pauvre martyr obscur, from Patrie. George London, bass-baritone; Rosalind Nadell, mezzo-soprano; Metropolitan Opera Orchestra, Kurt Adler and Jean Morel, conductors. (Columbia.) In these four excerpts from Russian and French operas, George London proves that his voice and dramatic imagination are equal to music of many sorts. The scene from Prince Igor is delivered with breadth and nobility; the death scene of Don Quichotte appropriately verges on sentimentality, but is none the less touching. In this latter scene Miss Nadell sings the brief lines allotted to Dulcinee.

—C. S.

CORNELIUS: Der Barbier von Bagdad (finale); **NICOLAI:** Als Büblein Klein, from Die Gustinen Weiber von Windsor; Des Trunkers Wunsch; **ROSSINI:** La Calunnia, from Il Barbiere di Siviglia. **Puccini:** Vecchia Zimarra, from La Bohème. **Mozart:** In deisen heiligen Hollen, from Die Zauberflöte. **Loewe:** Der Nöck. **Schumann:** Auf das Trinkglas. **Roland:** Nimm mein trauriges Herz. **Hirgstätter:** Zuischen Marie und Sophie. **Wilhelm Strienz:** bass (Urania). All told, a very interesting record. The delightful Cornelius and Nicolai excerpts, from operas unfamiliar to American audiences, are enough reason for this record to be desired by opera lovers. They, and all the other items, are sung in German with magnificent tone and smooth, easy vocalism all the way up and down. Not the least interesting item in this potpourri is a performance of La Calunnia that sets some kind of a record for interpretative freedom and individuality.

—J. H., Jr.

Gluck: L'Ivrogne Corrigé. Janine Lindenfelder, Freda Betti, Jean Hoffmann, Jean-Christophe Benoit, Bernard Demigny, Violette Journeaux, and Claudine Collart, singers; Paris Philharmonic, René Leibowitz, conductor. (Renaissance.) L'Ivrogne Corrigé, ou Le Mariage du Diable is one of several short comic operas Gluck composed in and around 1760 to gain experience in setting French texts. While this score has none of the dramatic power of the mature Gluck operas, its airs and ensembles are alternately blithe and pathetic, and the melodic charm of some of them foreshadows the style of Mozart. Mr. Leibowitz and his Parisian singers give an expert, well-paced performance, and the recording is admirable.

—C. S.

Mozart: Aprite un po', from Le Nozze di Figaro and **Gounod:** Serenade and Le veau d'or, from Faust; also songs by Schwartz,

Kern, and Churchill. **Ezio Pinza,** bass. Orchestras conducted by Erich Leinsdorf and others (RCA Victor). Easy, authoritative singing, mostly characterized by Mr. Pinza's familiar vocal richness.

—J. H., Jr.

Mozart: Batti, batti, from Don Giovanni, and **Delibes:** Les Filles de Cadix; six songs with music by Delibes, Grieg, Popper, Romberg, and Penn; and Comin' thro' the Rye. Margaret Truman, soprano. RCA Victor Orchestra, Arthur Fiedler conducting (RCA Victor). A purely extra-musical curiosity. There are a few moderately pleasant notes, but the performances are prevailingly thin, tremulous, and student-like.

—J. H., Jr.

Puccini: La Bohème. Daniza Ilitsch and Ruthilde Boesch, sopranos; Ratko Delorco, tenor; Theo Bayle and Georg Oegg, baritones; other singers; Austrian Symphony, Wilhelm Loibner, conductor. (Remington). A low-cost recording, competent but unsensational. Despite its Austrian origin the performance is in Italian.

—C. S.

Strauss: Der Rosenkavalier (finale to Act II). **Rossini:** La Calunnia, from Il Barbiere di Siviglia. **Halévy:** Si la rigueur, from La Juive. Songs by Schubert, Ziehrer, Thomas, and Moussorgsky. Emmanuel List, bass. Austrian Symphony, Wilhelm Loibner conducting. Otto Schulhof, pianist (Remington). The long excerpt from Der Rosenkavalier (in which Else Schurhoff sings Annina) has the advantage of Mr. List's years of association with the role of Ochs, and here he is in good voice. La Calunnia (in Italian) is very competent, but seriousness of purpose does not make bearable the heavy, wobbly line and sagging below pitch in the Halévy aria. The songs are also variably sung but all admirable in purpose.

—J. H., Jr.

Verdi: Di quella pira, from Il Trovatore. **Gounod:** Salut, demeure, from Faust. **Leoncavallo:** Vesti la Giubba, from Pagliacci. **Puccini:** E lucevan le stelle, from Tosca, and Che gelida manina, from La Bohème. **Mozart:** Il mio tesoro, from Don Giovanni. **Bizet:** Flower Song, from Carmen. **Verdi:** La Donna è mobile, from Rigoletto. **Wagner:** Prize Song, from Die Meistersinger. **Donizetti:** Una Furtiva lagrima, from L'Elisir d'Amore. Beniamino Gigli, Jussi Björling, Enrico Caruso, Giuseppe di Stefano, Mario Lanza, John McCormack, James Melton, Jan Peerce, Set Svanholm, and Ferruccio Tagliavini, tenors. Various orchestras, various conductors (RCA Victor). Some good performances, some ordinary, some unrepresentative; the record is fun to play games with.

—J. H., Jr.

Schütz's St. Matthew Passion And Two Short Works Recorded

One of the year's finest recordings is the Renaissance release, in a two-disc album, of Heinrich Schütz's Passion According to St. Matthew and two motets, Die Worte der Abendmahlseinssetzung und Ich Weiss, dass mein Erlöser lebet. These unusual and beautiful works are sung by the Stuttgart Choral Society and soloists, under the direction of Hans Grischkat, with a luminous perfection and profound sincerity rarely encountered in musical performance of any kind.

The St. Matthew Passion is one of three Gospel settings (the Passion According to St. Mark, formerly attributed to Schütz, is now known to be the work of someone else) constituting the Historia des Leidens und Sterbens unsers Herrn und Heilandes Jesu Christi. It is an astonishing example of the expressive results a great composer can obtain with the

most restricted resources. Short of the pure monody of Gregorian chant, a sparser setting could scarcely be imagined. The Biblical text is sung throughout by unaccompanied single voices; the only harmony and polyphony occur in brief choral interjections when the text calls for an utterance by a group of people, and at the end, in a seraphic setting of the hymn text Ehre sei dir, Christe. While the solo vocal parts resemble plain song, they are subject to the scansion and prosody of the German language, and in moments of tension and tragedy they develop on extra passion that is reminiscent of the Italian models Schütz studied in his earlier days. The rare beauty of the St. Matthew Passion is the more amazing when one realizes that the composer was eighty when he wrote it. The two motets are earlier works, infinitely moving in their fusion of traditional imitative polyphony with the personal sentiment of Lutheranism. Like the Passion, they receive the kind of performances that translate music commonly considered archaic into terms that are intelligible today without falling back on facile "modernization."

—C. S.

Remington Issues German Version of Messiah

To its catalogue of low-priced recordings Remington has added Handel's Messiah, sung in German. It is performed by the Salzburg Mozarteum Orchestra and Salzburg Dom Choir, under the direction of Josef Messner, with Anneliese Kupper, soprano; Rosette Anday, contralto; Lorenz Fehenberger, tenor; and Josef Greindl, bass, as soloists. The work, with some cuts, occupies six LP sides.

The most interesting aspects of the recording are the eighteenth-century sound of the orchestra, with its high trumpets and harpsichord, and the variant versions used for some sections of the oratorio. For unto us a Child is born is sung here for the most part by the quartet of soloists, with the chorus entering only on exclamatory words and phrases. He shall feed his flock, usually sung by a contralto, and the subsequent Come unto Him, usually sung by a soprano, are both sung by the soprano soloist—both in B flat—with some of the intermediate phrases assigned to the tenor.

In spite of a few ragged attacks on the part of orchestra and chorus, the performance is musically sound. Mr. Messner's conscientious conducting frequently results in slower tempos than are customary in this country, but this is sometimes advantageous to the music. Of the four soloists only Miss Kupper sings consistently well. Miss Anday is overpowering in her sincerity, and there is a slow wave in her large voice. Mr. Fehenberger sometimes produces bleaty tones, but on the whole is quite acceptable. Mr. Greindl's sturdy voice sounds fine except in floriture passages, where his lack of a real legato technique produces some odd results.

The recording is technically variable but generally clear and rates as one of the best that Remington has put out. The sections are listed in English on the labels.

—R. E.

Performances Old and New Of Verdi's Mazoni Requiem

Two recordings of Verdi's Requiem have been issued—a new version, released by Urania, involving the Rome Opera House Chorus and orchestra with Luigi Ricci as conductor and Selma Kaye, Myriam Pirazzini, Gino Sinimberghi, and Augusto Beuf as soloists; and a re-release on LP of RCA Victor's famous pre-war performance by the same chorus and orchestra under Tullio Serafin, with Maria Caniglia, Ebe Stignani, Benia-

(Continued on page 30)

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RECORDS

(Continued from page 29)
mino Gigli, and Ezio Pinza as soloists.

It was wasted effort on Urania's part to bring out a Requiem in competition with the RCA Victor set unless it could produce a better one, and Mr. Serafin's interpretation of the score is so far superior to Mr. Ricci's unimaginative and often sluggish reading that the advantage of modern recording seems less than the advantage of first-class musicianship. And while Miss Kaye and Miss Pirazzini often have good moments, they do not show Miss Caniglia's and Miss Stignani's deep identification with it or their command of wide resources of style. Mr. Gigli's singing is of course incomparable, despite undue sobbing in *Ingenisco*, and Mr. Pinza's voice and art are magisterial. For its time the RCA Victor recording was a fine piece of engineering, and even today it is often better balanced than the Urania one, which lets some very obscure passages pass muster.

—C. S.

Sacred Choral Works

VILLA-LOBOS: Mass of Saint Sebastian. University of California Chorus, Werner Janssen conducting (Columbia). Even those familiar with Villa-Lobos' music would have trouble in identifying this work if they were not told the name of its composer, for it has none of the familiar Brazilianisms of his other music. Its basic melodic character is Gregorian (except in the Sanctus, which is written "in the lyrical style of the old, sentimental religious song of Brazil"), and its preoccupation with polyphony gives it a liturgical character. There are many passages of unusual melodic beauty. At times the texture becomes monotonous, for the three parts of the women's voices are constantly doubled an octave lower in the men's voices, giving the music something of the sound of the Russian liturgical motets of Kastalsky and Tchesnokoff—without, however, their frank reliance on theatrical effects of sonority. This mass is, however, an important and distinguished contribution to Roman Catholic musical literature. The chorus makes its points adequately, although I wonder whether Villa-Lobos meant some of the tempos to be as deliberate as Mr. Janssen makes them.

—C. S.

FAURE: Requiem. Les Chanteurs de Lyon and Le Trigitour Instrumental Lyonnais, E. Bourmauck, conductor; Suzanne Dupont, soprano; M. Didier, Baritone; Edouard Commette, organist (Columbia). One of the gentlest and least presumptuous works imaginable, Faure's Requiem does not require high-powered virtuosos for satisfactory performance. To be worth acquiring as a library item, however, it does require something more than the well-intentioned provincial performance to which an inscrutable Columbia decision here gives currency on LP.

—C. S.

French and Spanish Music Played by George Copeland

Three ten-inch LP records of French and Spanish piano music played by George Copeland have been issued by MGM Records. The first is an all-Debussy list—Clair de Lune, The Sunken Cathedral, Minstrels, L'Après-Midi d'un Faune, etc. The second is all Spanish—Albeniz, Luga, Granados, Nin, Infante, and Mom-pou. The third is a miscellany of modern French and Spanish pieces by Debussy, Satie, Mompou, Laparra, Falla, and Turina, with Rameau's suite

Les Grands Seigneurs offered as background for Debussy's *Hommage à Rameau*.

The issuing of these recordings as a commercial enterprise is doubly praiseworthy because Mr. Copeland is, regrettably, less in the public eye than he once was. Their value is twofold and great. In the first place, the playing and recording are wholly exceptional. In the second, Mr. Copeland's relationship to this music gives his performances unique historical value, for it was he who brought the French and Spanish impressionists to the attention of American audiences. His style is not one that we are accustomed to now; it is more fluid, softer of line, more rubato, more consciously coloristic. It is very personal and sensitive playing, lovely in the extreme if sympathy is not blocked by preconceived notions.

—J. H., Jr.

Piano

CRAMER, CZERNY, CLEMENTI: Etudes for piano. Miklos Schwab (Academy). At last someone has the nerve to present these marvelous exercises to the public! There are thirteen Cramer études, six Czerny, and four Clementi, mostly the speedy ones and all played virtuosically.

—J. H., Jr.
GRIFFES: Roman Sketches; Piano Sonata, Leonid Hambro, pianist (Walden). The two major piano works of the short-lived American impressionist composer, played with understanding and dexterity.

—C. S.
SCHUMANN: Piano Music. Carnival (six excerpts); Arabesque, Op. 18; Trauerei; Dedication (transcribed by Liszt). Menahem Pressler, pianist (MGM Records). The Carnival excerpts sound wrenched out of context: the whole record is characterized by somewhat hollow sound.

—J. H., Jr.

Symphonies

BEETHOVEN: Symphony No. 1. HAYDN: Drum Roll Symphony. Boston Symphony, Charles Munch, conductor (RCA Victor). The Beethoven is hyperathletic but supple of line. The Haydn is so hectic and overblown as to border on gibberish. The reproduction of both is superb.

—J. H., Jr.

BLOCH: Israel Symphony. Vienna State Opera Orchestra; soloists of the Akademie Choir; Franz Litschauer, conductor. (Vanguard). Whether Ernest Bloch's pre-World

War I (1912-1916) evocation of Hebrew history and the Hebrew spirit, with its coloristic and organic use of a huge post-romantic orchestra, continues to appeal to post-World War II listeners is a matter for individual decision. Although I personally find little in it that is apposite to contemporary musical thought and feeling, I should not wish to question its deep sincerity or to impugn the devotion with which Mr. Litschauer and the excellent orchestra play it.

—C. S.

BRAHMS: Symphony No. 1. Berlin Philharmonic, Joseph Keilberth conducting (Capitol). A solid, workmanlike performance not especially well recorded.

—J. H., Jr.

BRUCKNER: Symphony No. 6, A major. Linz Bruckner Symphony, L. G. Jochum, conductor, (Urania). The Sixth Symphony is the least known of all Bruckner's symphonies; since its first American performance under Josef Stransky in 1912 it has scarcely been played in this country. Certainly it is one of the least fascinating of the nine works, but it has considerable values, especially in the slow movement and the Scherzo, and this idiomatic performance is a worthwhile contribution.

—C. S.

MOZART: Symphony in A major, K. 134; Symphony in E flat major, K. 132. Ton-Studio Orchestra, Gustav Lund, conductor (Period). Routine, competent playing; dry-sounding reproduction.

—J. H., Jr.

TCHAIKOVSKY: Symphony No. 4. Chicago Symphony, Rafael Kubelik, conductor (Mercury). This new Olympian Series recording is a very superior job of sound reproduction, and it is at the service of a notably good performance—personal and expressive without being either over-dramatic or dull. The sound is as clear and lifelike as can be imagined coming out of a loudspeaker.

—J. H., Jr.

Suites and Tone Poems

ARENSKY: Variations on a Theme by Tchaikovsky. GRIEG: Holberg Suite. Harold Byrns Chamber Orchestra, Harold Byrns, conductor. (Capitol). Arensky ingeniously borrows musical treatments as well as a theme from his compatriot for this serenely lovely work. Grieg's excursion into eighteenth-century dance forms, while sticking to his

(Continued on page 31)



ACROSS THE BORDER

Following his recital for the Community Concert Association of Stratford, Ontario, David Poleri visits the Shakespeare gardens. From left to right are F. W. Clark, association president; Alberto Sciarretti, the tenor's accompanist; Mr. Poleri; Benita Shields, Community representative; C. W. Kelly, general chairman; Charles Trethewey, publicity chairman; Harvey Flett, past president. In the rear is the Avon River

RECORDS

(Continued from page 30)
harmonic and melodic idiom, is scarcely less pleasant. Mr. Byrns's strings make sumptuous sounds.

—R. E.
BERLIOZ: Suite from Les Troyens. Lamoureux Orchestra, Jean Martinon conducting (MGM Records). Magnificently wild music of the top drawer of Berlioz scores. The performance is superb all round, with special honors to the keen-edged French brass.

—J. H., Jr.

BORODIN, CUI, LIADOV, RIMSKY-KORSAKOFF, LISZT (arranged by Nicolas Tcherepnin and Werner Janssen). Tati-Tati (Symphonic paraphrases on Chopsticks). Columbia Symphony, Werner Janssen conducting (Columbia). The listener should be warned that the theme of these variations is not the two-finger, two-hand jingle we usually call Chopsticks. The record is an amiable curiosity—a sort of living textbook.

—J. H., Jr.

BRAMHMS: Academic Festival Overture. Four Hungarian Dances: No. 17, No. 1, No. 3, No. 10. New York Philharmonic - Symphony, Bruno Walter conducting (Columbia). Magisterial conducting; good sound.

—J. H., Jr.

CHABRIER: España. **ROSSINI:** Overture to La Cambiale di Matrimonio. Royal Philharmonic, Sir Thomas Beecham, conductor (Columbia). Brilliant, joyously musical performances.

—J. H., Jr.

DEBUSSY: La Mer. **MENDELSSOHN:** Incidental Music for A Midsummer Night's Dream. NBC Symphony, Arturo Toscanini, conductor (RCA Victor). Scrupulously clean, lean, speedy readings, excellently reproduced.

—J. H., Jr.

DEBUSSY: Three Images for Orchestra. San Francisco Symphony, Pierre Monteux, conductor (RCA Victor). A performance that leaves the listener convinced that Mr. Monteux is the ideal Debussy conductor.

—J. H., Jr.

HANDEL: Water Music Suite (arranged by Sir Hamilton Harty). **BACH:** Air from Suite No. 3. Pro Arte Orchestra, Macklin Marrow conducting. (MGM Records). Without distinction.

—J. H., Jr.

IPPOLITOV-IVANOV: Caucasian Sketches. Philharmonia Orchestra, Wilhelm Schuechter conducting (MGM Records). An enterprise of dubious value, carried out competently but without conviction.

—J. H., Jr.

MASSNET: Scènes Pittoresques. Berlin Radio Orchestra, Leopold Ludwig conducting. **SAINT-SAËNS:** Concert Piece for Harp and Orchestra, Op. 154. Berlin Radio Orchestra, conducted by Heinz Mohlke. Jeanette Helms, harpist (Urania). If anybody should happen to want either of these, here are reputable versions. The Saint-Saëns piece was written when he was 84, and a very simple, inoffensive old fellow he must have been. There are remarkably few ideas—or notes, for that matter—in it.

—J. H., Jr.

MENDELSSOHN: Incidental Music for A Midsummer Night's Dream. New York Philharmonic - Symphony, George Szell conducting. Italian Symphony. Cleveland Orchestra, George Szell, conductor (Columbia). Mr. Szell obtains absolutely first-class results from both orchestras in readings that have pace, energy, and unsentimental breadth.

—J. H., Jr.

OPERATIC INTERMEZZI. From Mascagni's Cavalleria Rusticana and L'Amico Fritz, Wolf-Ferrari's I Quattro Rusteghi and The Jewels of the Madonna, Leoncavallo's Pagliacci, and Bizet's Carmen. Philharmonia Orchestra, Wilhelm Schuechter conducting. (MGM Records). For devotees.

—J. H., Jr.

PROKOFIEFF: Suite from The Love for Three Oranges. Lieutenant Kije Suite. French National Symphony, Roger Désormière conducting (Capitol). Crisp performances that realize this witty music very well indeed.

—J. H., Jr.

RESPIGHI: Trittico Botticelliano. Vienna State Opera Orchestra, Franz Litschauer conducting. **LOCATELLI:** Concerto da Camera, for string orchestra with piano. Vienna Chamber Orchestra, Franz Litschauer, conductor. (Vanguard). The Locatelli concerto starts out in ordinary fashion but soon blossoms into an extraordinarily beautiful set of variations. It has a good companion piece in the Respighi triptych, one of the composer's more attractive works, which is colorful without descending into bombast. The performances are excellent.

—R. E.

RIMSKY - KORSAKOFF: Capriccio Espagnol. **MENDELSSOHN:** Fingal's Cave Overture. **TCHAIKOVSKY:** Marche Slave. Boston Pops Orchestra, Arthur Fiedler, conductor (RCA Victor). Mr. Fiedler writes in his program note: "The three selections on this record illustrate music's ability to arouse fundamental responses." They do. The performances do.

—J. H., Jr.

RIMSKY-KORSAKOFF: Suite from Le Coq d'Or. **MOUSSORGSKY:** A Night on Bald Mountain. State Radio Orchestra of the USSR, Nicolai Golovanov conducting. (Vanguard). If this disc is representative, the standard of orchestral playing in Russia is quite as good as the best we are accustomed to hear. The performances are well shaped and controlled in Slavic expressiveness. The recorded sound, while not the best ever, is notably good.

—J. H., Jr.

ROSSINI: Overture and Ballet music from William Tell; Overture to Il Signor Bruschino. Covent Garden Opera House Orchestra, Warwick Braithwaite conducting. (MGM Records). Pleasant music in quite unremarkable performances.

—J. H., Jr.

Organ

BACH'S ROYAL INSTRUMENT, Volume 3. E. Power Biggs, organist. (Recorded in Symphony Hall, Boston). (Columbia). The third record in Mr. Biggs's growing Bach collection is devoted largely to works that are extremely familiar—the D minor Toccata and Fugue; the Bach-Vivaldi D minor Concerto; the C major Fugue (Fanfare); the "little" G minor Fugue; and the C minor Passacaglia and Fugue. The new Symphony Hall organ, modern-baroque in specifications, is admirably suited to the clear and persuasive exposition of Bach's works, and Mr. Biggs plays not only with his usual mastery but with a broader and warmer sense of interpretative values than characterized his playing in the earlier years of his career.

—C. S.

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NEW MUSIC REVIEWS

Schubert and Mozart Piano Duets Re-Issued

It is a fact too little known that both Schubert and Mozart wrote some of their greatest piano compositions in duet form. The reissue of Schubert's complete works for piano four-hands, in four volumes, and of Mozart's complete works for duet, in one large volume, by C. F. Peters Music Corporation should delight performers, amateurs, and teachers. Most of the Schubert duets have been unavailable for several years. More than a decade ago, Artur Schnabel and his son, Karl Ulrich Schnabel, played many of the Schubert duets for the New Friends of Music in New York and recorded a large album of them.

Among the treasures to be found in the Schubert volumes are the charming Variations in E minor on a French song, and the piquant Divertissement à la Hongroise, in Vol. I; the exquisite Andantino Varié, and the Rondeau Brillant, in Vol. II; the mighty Fantaisie in F minor, the equally beautiful Grand Rondeau in A major, the Grand Duo, and the fascinating little Fugue in E minor, in Vol. III; and the four lovely Ländler in Vol. IV. The pianist is to be pitied who has never played these works, which are musically magnificent and at the same time a model of piano-duet writing. Schubert himself loved to play duets, and he had a feeling for the idiom rivalled only by Mozart and a few other masters.

Mozart composed four sonatas for piano duet and arranged his two Fantasias, originally composed for musical mechanisms like music-boxes, for duet. Both of these works, designed for such ephemeral purposes, are among the greatest music he ever wrote—a supreme example of the disinterestedness of genius. The powerful Fugue in G minor for piano duet was a favorite of Mozart's wife, Constanze, with whom he used to play it. The G major Variations, K. 501, are one of the most flawless works for piano duet that we have. The third variation is a miracle of playful brilliance, masking the greatest contrapuntal ingenuity, and the fourth variation, only eighteen measures long, has a tragic power that many a nineteenth-century composer failed to achieve in symphonic movements ten times as long and elaborate.

—R. S.

Piano Compositions Of Unusual Character

Two early piano pieces by Alan Hovhaness, issued by Whitney Blake, are interesting not only as containing exotic sonorities but also as relatively simple studies in a type of composition which he has since elaborated and fully developed. Using the melisma and sonorous effects of Armenian and other Oriental music, Hovhaness achieves a completely individual and highly expressive style. Ghazal, Op. 36A, and Ghazal Sufi, Op. 36B, composed in 1938, are conceived on similar patterns. Over a drone bass of fourths and fifths an Oriental type of ornamented melody is

spun out. These two Ghazals are easy to play, and they offer an attractive introduction to Hovhaness' piano music. The Fantasy, Op. 15, which dates from 1936, is more ambitious in its rhythmic scheme and contrasts of texture. It is interesting in spite of its fragmentariness.

Christian Wolff's For Prepared Piano, in four sections, each 25 measures long, looks as if it would be effective. The sonorities are symmetrically spaced, and the composer has been careful to repeat them sufficiently to allow the ear to establish patterns and direction. It is published by New Music.

Menahem Bensussan's Bulgarian Sketchbook, consisting of eight short pieces, and his Four Pieces for Piano, made up of an Album Leaf, Humoresque, Music Box, and Peasant Dance, are eclectic in style. Bensussan seems to waver between a treatment of folk music that respects its intrinsic harshness and idiosyncrasies of structure and one that dresses it up with popular clichés of harmony and melodic detail. Some of the pieces in the Bulgarian Sketchbook reveal a lyric gift, notably the last. Both works are issued by Omega Music Edition.

—R. S.

Classical Works For Young Pianists

The series of piano pieces for beginners and students in the early grades called A Little Treasury, edited by Cecily Lambert, lives up to its title. In addition to standard pieces, each of the volumes selected by Miss Lambert contains several charming works not usually found in such collections. Volume I of the series, called Classics, contains music by Türk, Rameau, Couperin, and Weber, as well as other pieces. Volume II, devoted to Sonatinas, contains works by William Duncombe, Tobias Haslinger, Jean Antoine André, and James Hook, as well as by Haydn, Beethoven, Schumann, and Mozart. Volume III, devoted to music in dance forms and to folk music, ranges from Handel to Schumann. Volume IV consists of arrangements by Miss Lambert of Folksongs and Dances of many lands and periods. These useful collections are issued by Heritage Music Publications.

—R. S.

A Two-Piano Version Of the Carmen Quintet

John Odom has made a surprisingly effective two-piano piece, which he calls Alla Tarantella, from the quintet in Act II of Bizet's Carmen. It is published in London by J. Curwen & Sons and issued in New York by G. Schirmer. The volatile charm of the original survives in the piano transcription.

—R. S.

Piano Music

DROZDOFF, VLADIMIR: Au Tombeau de Rachmaninoff. (Omega).
FIDEL, IVAN: Suite for Piano, Op. 1. March; Rhumba; Silhouette;

Toccata-Mambo. (Omega).
LARA, AGUSTIN: Granada. (Southern).
PROKOFIEFF, SERGE: Cinderella's Waltz. Transcribed by Swarsenski. (Leeds).
TCHEREPNIN, ALEXANDER: Expressions, Op. 81. (Leeds).
TCHEREPNIN, ALEXANDER: Five Concert Studies, Op. 52. Shadow Play; The Lute; Homage to China; Punch and Judy; Cantique. (Schott; Associated).

Piano Teaching Pieces

BEAN, MABLE: Frolicking Arpeggios. (Carl Fischer).
BELL, DULCIE: Rhodesian Miniatures. (J. Curwen; G. Schirmer).
COPPINGER, J. RAYMOND: Butterfly Ballet. (Carl Fischer).
DROZDOFF, VLADIMIR: Stevensoniana. Six miniatures on poems from A Child's Garden of Verses, with optional words. (Omega).
ECKSTEIN, MAXWELL: Piano Course, Book Five and Book Six. (Carl Fischer).
EMERY, DOROTHY R.: Fairy Lullaby, for six hands. (G. Schirmer).
FISCHER, EVALIE M.: Old Mother Twitchett. (Carl Fischer).
KING, STANFORD: Party Line. Hippy Hop. (Carl Fischer).
HALE, ALICE LUCY: Our Stairway. (G. Schirmer).
HARTER, MARJORIE: Echoes of Seville. (Carl Fischer).
HOFSTAD, MILDRED: Fairy Bells Are Ringing. (G. Schirmer).
KNAPP, MRS. JOSEPH F.: Open the Gates of the Temple. Arranged by Maxwell Eckstein. (Carl Fischer).
LEMONT, CEDRIC W.: Up in the Air. (Carl Fischer).
MANSFIELD, PURCELL J.: On With the Dance. (J. Curwen; G. Schirmer).
SAXTON, STANLEY E.: Snowflakes. (G. Schirmer).
SCHER, WILLIAM: Waltzing on the Ice. (Carl Fischer).
STRAUSS, JOHANN: Fledermaus. Excerpts arranged by Ada Richter. (Elkan-Vogel).
TRAVIS, BOBBS: March of the Candy Stick Men. (G. Schirmer).

Early Choral Music By Schütz and Others

Possibly the most telling evidence of the interest in sixteenth- and seventeenth-century choral music today is the volume of such music being issued by many publishers. The current offerings include Heinrich Schütz's The Seven Words of Christ on the Cross in an edition prepared by Richard T. Gore and published by Concordia. Composed for five-part mixed chorus, five soloists, strings, and organ, this work can be performed representatively with organ accompaniment alone. String parts can be purchased from the publisher. It is impossible to understand why the original German text was not given along with the editor's English translation. Mercury Music has also chosen to eliminate the original text of Schütz's setting of Psalm I (SATB), which is issued with George Lynn's English paraphrase in his edition. Michael Haydn's simple, yet moving, setting of Tenebrae Factae Sunt (SATB) has also been edited for Mercury by Mr. Lynn, but its Latin text is given in addition to an English adaptation.

Johann Pachelbel's Magnificat in C, edited by Henry Woodward for Birchard, is for mixed chorus, four soloists, and orchestra. It may have special appeal for those who enjoy chain after chain of thirds, sixths, and tenths.

Italian composers are represented in three releases in the Arthur Jordan choral series published by Marks. Herbert Zipper has arranged three pieces—Andrea Gabrieli's Love Has Now Become a Stranger, Giovan Domenico da Nola's Are All the Ladies Deaf . . . , and Claudio Monteverdi's As From the Earth a Flower Grows—so as to make them equally



AMERICAN WORK ABROAD

Claus Adam's First Piano Sonata will be played by Roger Boardman in the ISCM festival in Salzburg this month. Performer and composer are shown examining the music

usable, if not equally attractive for men's, women's, or mixed voices. None of the Italian texts are given. —A. H.

Four Short Choral Pieces By Contemporary Composers

Four brief new pieces by two contemporary American composers have been added to the interesting Sigma Alpha Iota series of choral works for women's voices issued by Carl Fischer. Both Walter Hendl and Vincent Persichetti have avoided the cloying sweetness that characterizes most SSA music. Piquant harmonization and imaginative contrapuntal organization distinguish Hendl's Lonesomeness and A Village Where They Ring No Bells (both with piano accompaniment) as well as Persichetti's Hist Whist and This Is a Garden (both a cappella).

Another worthy work, longer and more conventional, for women's voices is Kodály's Cease Your Bitter Weeping (SSSAA, a cappella), published in Boosey and Hawkes' Winthrop Rogers edition. Also by Kodály in the same edition is a composition, for SATB, called Norwegian Girls.

Howard Swanson's Nightingales, a relatively lush work for unaccompanied men's chorus with tenor solo, is published by Weintraub.

—A. H.

Profane Choral Works By Riegger and Meyerowitz

Wallingford Riegger's In Certainty of Song (Peer International) is a cantata for mixed chorus and chamber orchestra. This work is a curious blend of expressive sentiments that are serious and affecting, marred, however, by stylistic elements that are graceless and coarse. It is also an unhappy fact that Catherine Harris' bromidic text (the sentiments are undeniably high-minded) does nothing to give the work the air of elegance it so sorely lacks. For all this, however, the piece has expressive urgency, a mature manipulation of musical techniques, and handsome, resonant choral writing.

Jan Meyerowitz' Eternitie (Marks), text by Robert Herrick, blends an organ with a mixed chorus. The piece, in spite of a supersaturate post-Wagnerian aura, is a striking one, with its long, easy lines, subtle contrasts, and fine sense of timing. It might be a bit difficult to sing, but it should prove to be well worth the trouble.

Anthony Donato's Song for Evening, published by Southern Music Publishing Company, is brisk and singable, if a shade past expressively. —W. F.

New Organ Compositions for recital and church

Two Choral-Preludes John Blackburn 1.00

I. Choral-Prelude on "Divinum Mysterium"
["Corde Natus" (Of the Father's Love Begotten)]

II. Choral-Prelude on a Tune by Melchior Vulpinus

By the Pool of Kashmir Richard Kountz .75

Tune for Chimes and Trumpets . . Stanley E. Saxton .75

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First Performances in New York Concerts

Orchestra Works

Wohl, Jehuda: Symphony No. 1 (New Chamber Music Society Orchestra, May 18)

Operas

Britten, Benjamin: Albert Herring (Opera Futures, June 2)
Vivaldi, Antonio: Juditha Triumphans (Little Orchestra Society, April 21)

Choral Works

Rathaus, Karol: Diapason (Queens College Choral Society, May 17)

Chamber Music

Carter, Elliott: Suite for Timpani (Percussion Concert, May 6)
Epstein, Alvin L.: Gagliarda for Chamber Orchestra (Mannes Orchestra, May 19)
Glanville-Hicks, Peggy: Sonata for Piano and Percussion (Percussion Concert, May 6)
Gyring, Elizabeth: String Quartet No. 4 (Composers Group, June 3)
Jolivet, André: Suite Liturgique, for voice, oboe, cello, and harp (Richard Weagly, May 11)
Mopper, Irving: Patterns, for string quartet and soprano; Trio for Strings (Composers Group, June 3)
Sessions, Roger: String Quartet No. 2 (ISCM Concert, May 24)
Surinach, Carlos: Ritmo Jondo (Percussion Concert, May 6)

Piano Works

Crabtree, Ray: Eleven pieces (Music of Ray Crabtree, May 19)
Cumming, Richard: Sonata 1951 for Piano (Composers Group, June 3)
Freed, Arnold: Sonata for Piano (Composers Group, June 3)
Hennig, Paul F.: Scottish Scherzo in E major (Daria Karanowicz, May 18)
Nyshankowsky, Nestor: The Little Suite, "Four Letters to Her" (Daria Karanowicz, May 18)
Steuermann, Edward: Suite for Piano (ISCM Concert, May 24)

Violin Works

Allen, Robert E.: Sonata for Violin and Piano (Composers Group, June 3)
Crabtree, Ray: A Bud That's Not Allowed to Bloom; An Autumn Dream; Reverie (Music of Ray Crabtree, May 19)

Songs

Allen, Robert E.: Four Songs (Composers Group, June 3)
Crabtree, Ray: The Senses; Yesterday Seems Long Ago (Music of Ray Crabtree, May 19)
Freed, Arnold: Two Songs (Composers Group, June 3)
Walton, Kenneth: The First Kiss (John McCollum, May 18)

Toronto Symphony Dismisses Six Players

TORONTO.—Six players in the Toronto Symphony have been dismissed because they were refused clearance by the United States Internal Security Act (McCarran Act) when the orchestra sought to play a concert in Detroit during the past season. The action, taken by the management, was approved by a majority of the board of directors.

Prior to the orchestra's proposed Detroit visit, which would have required the men to remain in the United States less than 24 hours, the manager, J. W. Elton, requested United States immigration authorities for a blanket clearance. This was refused, and the 85 players and their conductor, Sir Ernest MacMillan, had to be considered separately. A week before the concert, six players—two violinists, a flutist, and three double-bass players—were still without clearance, and substitutes (who also had to be cleared) were hastily found.

Faced with the possibility of several United States appearances next season, the management decided to drop the six players. The board-of-directors minority who opposed the decision argued that the musicians should be retained since they were good instrumentalists and had not violated Canadian security laws.

Although Canadians do not need visas to get into the United States, Mr. Elton said he wanted the players to appear on the other side of the border with "a clean bill of health."

An appeal to James C. Petrillo, president of the American Federation of Musicians, of which the players are members, is under consideration.

Virginia Symphony Plays Seventy Concerts

RICHMOND, VA.—On April 14 the Virginia Symphony, conducted by William Haaker, began a six-week tour during which it is scheduled to play seventy concerts in 49 Virginia cities and towns, including Richmond, Charlottesville, Roanoke, and Portsmouth, and in Kentucky and Maryland. Twenty-eight of the concerts are being given for students. Many concerts are being sponsored by guild chapters, which have been organized throughout the state to underwrite orchestra appearances. Each county guild is given the opportunity to choose its program from a repertoire of forty compositions. Some of the guilds have also subscribed to the Orchestra's Celebrity Concert Series, which can provide outlying townships with a variety of musical events, including programs by vocal ensembles, ballet groups, and instrumentalists.

Gershkovich Returns For Portland Concert

PORTLAND, ORE.—Jacques Gershkovich, conductor of the Portland Junior Symphony, returned from a six-month leave of absence to lead his eighty young musicians in their third and final concert of the season, on April 26. Celebrating a 25-year association with the orchestra was the soloist, David Campbell, Portland pianist and teacher who has been commentator for the orchestra's children's programs.

The Portland Chamber Orchestra's third concert, on May 19, included as a high point Schönberg's Verklärte Nacht. Boris Sirpo is the conductor.

Interesting late-season concerts were the violin recital by Isaac Stern on April 7, and a program by the Hungarian Quartet, on April 22, in the series sponsored by the Friends of Chamber Music and Reed College. Jascha Galperin, former concertmaster of the Victoria Symphony who has been a Portland resident for about two years, gave his first recital here on May 26.

Portland is turning to lighter music for the summer. Operetta seasons have been listed by the Civic Theatre and the Portland Symphonic Choir.

—SUSIE AUBREY SMITH

University of Alabama Holds Composers Forum

UNIVERSITY, ALA.—The third annual regional composers' forum sponsored by the University of Alabama was held here on April 18, 19, and 20. Works by nineteen southern composers were played and sung by the university orchestra and assisting soloists and chorus.

Five conductors attended the symposium as observers, critics, and conductors—Walter Hendl (Dallas Symphony), Guy Fraser Harrison (Oklahoma City Symphony), Joseph Hawthorne (Chattanooga Symphony), Arthur Bennett Lipkin (Birmingham Civic Symphony), and Robert Whitney (Louisville Philharmonic).

The forum opened with a Fanfare for Brass and Percussion, by Wayne Barlow, commissioned for the event. A special program at the end included Ross Lee Finney's Piano Concerto, Barlow's Sinfonietta in C and Mass in G, and Peter Mennin's Fifth Symphony.

Naumburg Summer Series Launched in Central Park

The annual series of summer symphony concerts sponsored in Central Park by Walter W. and George W. Naumburg in memory of their father,

Elkan Naumburg, began on Memorial Day evening. An orchestra of 48 musicians, conducted by Walter Ducloux, with Christine Sokolowska, soprano, as soloist, gave the program. On July 4 the orchestra will be heard under Alexander Leslie, with Alvin Rudnitzky, violinist, as soloist. Christos Vrioides will conduct on July 31, the anniversary of Elkan Naumburg's death, and Henry Aaron on Sept. 1, Labor Day.

EDUCATION

(Continued from page 26)

Society, directed by Paul F. Laubenstein, gave a concert at Harkness Chapel, New London, Conn., on May 25. The program included Palestrina's Missa Papae Marcelli and a motet by an anonymous sixteenth-century French composer. Sarah Leight Laubenstein, organist, played works by Perotin le Grand and Frescobaldi.

The Pennsylvania College for Women is holding the ninth session of its opera workshop from June 16 through July 26. The faculty includes Carlos Alexander, Richard Karp, Herman Geiger-Torel, Kurt Sober, Russell G. Wichmann, Charles Le Clair, and Jerome S. Weneker.

Povla Frijsh will teach song interpretation in Hancock, Me., during August. Private lessons and a master class will be offered singers and auditors. The pupils will be able to participate in some of the activities of Pierre Montoux's conducting school, and they will be entitled to the same board and room privileges as the conducting pupils. Enquiries should be addressed to Florence Bryant, Bluehill, Me.

The Music and Arts Institute of San Francisco has engaged Richard Bonelli to conduct the advanced seminar for singers during its summer session, which is to open on June 30 and close on Aug. 23. Mr. Bonelli's class will meet three hours a day, five days a week, throughout the session. He will also be available for private lessons.

Arthur LeBlanc is giving fourteen classes in violin technique and interpretation from June 19 to July 4 in Montreal. The classes are divided into two series, one of ten sessions and one of four.

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Jolivet

(Continued from page 9)

latest works of large scope, the Concerto for Ondes Martenot and Orchestra (1947) and the Concerto for Piano and Orchestra (1950). Here Jolivet, like Mahler, decided to use general titles for his works, leaving any possible reference to extra-musical subjects wholly up to the audience. Yet the composer does give hints as to the underlying aesthetic intention of these two works. On the surface, the Concerto for Ondes Martenot and Orchestra appears to be a piece written to display the sounds and the potentialities of a new instrument. But it was Jolivet's purpose to write a work in which two forces continuously oppose each other. The composer identifies the undulation of the electronic instrument with individual and spiritual forces, and opposes it to the materialistic forces of the orchestra. Thus the concerto may be interpreted as an expression of the struggle between the spiritual and the material.

Innovations are apparent in certain details of his materials. The polyphonic structure derives from two distinct elements; one melodic-rhythm and the other harmonic. Within the rhythmic sphere two conceptions are opposed—the Occidental one, in which rhythm presents the flow of lyricism, and the Oriental one, in which rhythm is the precise fixture of sounds into measured groups whose dynamic constancy establishes magic force. The Oriental conception predominates in the last part of the second movement and in the development of the last movement. Another highly original rhythmic feature, in the second movement, is a panting sensation obtained through the use of ternary measures, 12/8-9/8-6/8, from which the last eighth note has been apocoped so that they become 11/8-8/8-5/8.

As to the general structure, Jolivet adds to the transmutation of sonorous materials, characteristic of his early works and of the classical notion of musical development, the new concept of variations of the orchestral mass and of sound intensity. This type of development is equivalent to development in space rather than in time. In his application of this principle Jolivet is allied to the small group of contemporary composers who are concerned with the whole problem of spatial relationships in music.

Many of these same characteristics are present in Jolivet's Concerto for Piano and Orchestra, but the underlying idea is different. The work is subtitled *Equatoriales* (a title already used by Varèse), and the three movements evoke Africa, the Far East, and Polynesia. The music is not superficially descriptive or impressionistic, for the composer has sought to discover the essence of the music of those continents rather than to evoke picturesque suggestions. Jolivet employs a large array of percussion instruments, including many exotic ones, in rhythmic structures characteristic of the three areas. But the Occidental element is present too, for melodically and harmonically the materials are like those in Jolivet's earlier works. The polyphonic development, however, is less complex than in *Psyché* or the Concerto for Ondes Martenot.

The Oriental element is a variable, depending on the continent the composer is exploring. The African movement is predominantly rhythmic, presented by a large array of percussion instruments. In the second movement, Jolivet draws upon the Far East for exotic sound combinations, with extensive use of vibraphone, xylophone, celesta, and the high register of the piano. This movement is the most integrated of the three from the melodic and polyphonic viewpoints, and possesses something of the evocative quality of some of Bartók's slow movements. In the Polynesian finale

the language is predominantly melodic and harmonic. The composer places emphasis on the display of the solo pianist. He makes only limited use of percussion in the first half of the movement, but near the end both the rhythmic and the percussive aspects dominate.

In both concertos Jolivet has arrived at a successful fusion of the European and non-European elements. The difficulty of grasping the complexities resulting from this fusion may explain the scandal caused in Paris by the first performance of the Piano Concerto. On closer study, however, they are seen as natural developments of Jolivet's own personality and a spontaneous outgrowth of the musical developments of our time.

Apart from these major works, Jolivet has also written pieces in a lighter vein in recent years. Among the best of these are the Concertino for Trumpet and the Concerto for Flute and String Orchestra. He has also composed for the stage the ballet *Guignol and Pandora* (1943); an opera buffa, *Dolores*, or *The Miracle of the Ugly Woman* (1942); and incidental music for Paul Claudel's *Christophe Colomb* (1947). Among Jolivet's latest works are the ballet *L'Inconnu*, composed for the Paris Opéra; some songs for voice and piano; incidental music for Sophocles' *Antigone*; and a Concerto for Harp.

Jersey City Hears Purcell's King Arthur

JERSEY CITY. — The Jersey City Choral Society advertised its concert version of Henry Purcell's *King Arthur*, given in the auditorium of New Jersey State Teachers' College in Jersey City on May 26, as the first American performance of the work. No data is at hand to refute the claim, but inasmuch as the score is not an obscure one it would seem likely that some other academic institution may have presented it at some time in the past.

John Dryden wrote the text of *King Arthur* to serve as what he called a "dramatic opera." As it emerged from the collaboration with Purcell it could hardly be called an opera, however, for Purcell's contribution is limited to fairly extensive incidental music. The musical score is a decoration and embellishment of the play rather than a full partner in its dramatic development. The main plot—subject to the interruption and counterpoint of two or three secondary plot ideas—deals with the battle between Arthur, the representative of the Britons, and Oswald, the representative of the Saxons. With this main plot the music has little to do; it is devoted principally to the evocation of nature (there is a famous "frost scene") and of the supernatural (there is a scene in which Oswald's magician Osman plots not only against Arthur but against his master as well).

The individual numbers of Purcell's scores are delightful, though few of them reach expressive heights that suggest the serious emotion of Dido and Aeneas. Performed without the Dryden drama—even with a narrator to outline the story—they become monotonous. Purcell never intended to have the audience listen to 32 numbers broken only by a single intermission. *King Arthur* will not come into its own until someone ventures to give it a full-scale stage presentation.

Judson Rand conducted the performance. The soloists were Ruth Williams and Janet Congalton, sopranos; Mary Ledgerwood, contralto; Robert Partridge, tenor; Gordon Myers, bass; and Claude Jean Chasson, harpsichordist. The orchestra consisted of eight string players from the New York Philharmonic-Symphony.

—CECIL SMITH

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